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SPECIAL REPORT

DANGEROUS
SITUATIONS

LOCKS AND
ALARMS

SELF-DEFENSE
COURSES

GUARDS AND
PATROLS

NEW YORK

PROTECTING YOURSELF AGAINST CRIME

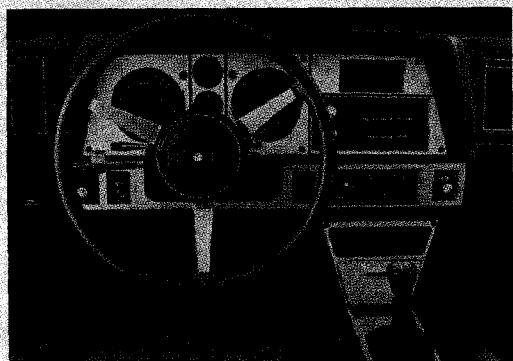


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BY MICHAEL W. ROBBINS

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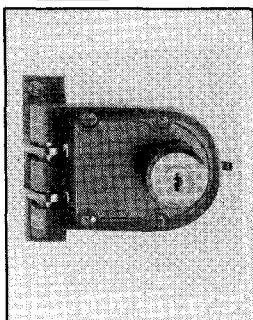
Today's felon knows that the odds are extremely slim that he'll ever be caught, convicted, and sent to jail. There are a number of steps government can and should take to ensure that serious repeat offenders are swiftly convicted of their crimes and put away for as long as possible.

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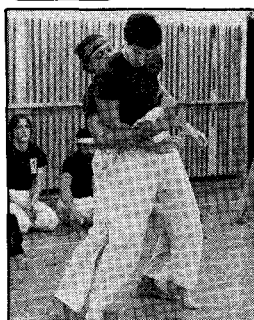
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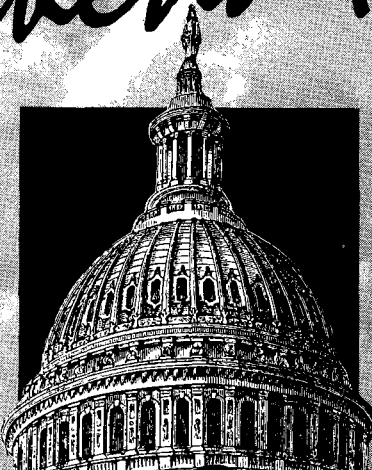
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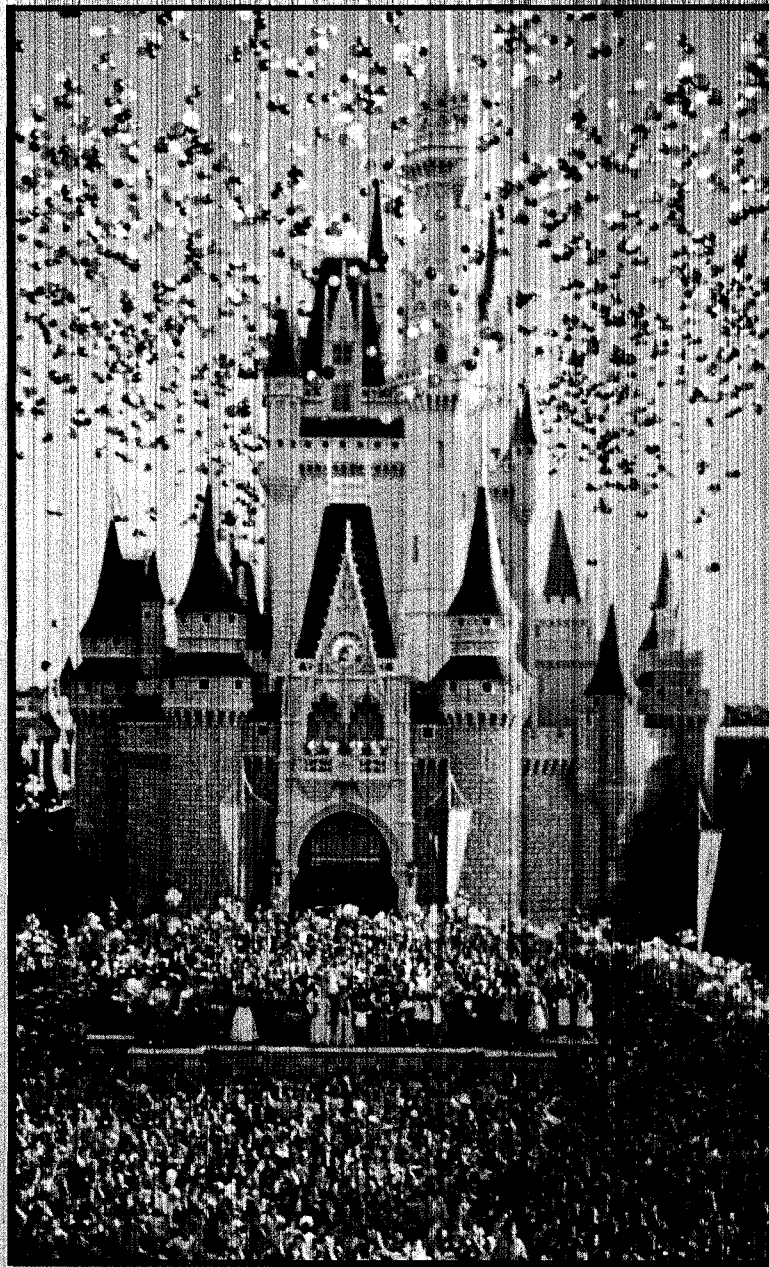
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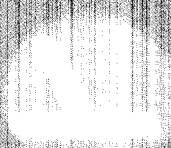
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LETTERS

Profiles in Courage

YOU DID MORE FOR THIS CITY WITH YOUR "Six Undaunted New Yorkers" ["Heroes for Today," by Michael Daly, January 18] than any billion-dollar grant could do. You even picked a cold, depressing week in which to publish it. You just hung out the sunshine we all knew this city had—instead of the dirty laundry. Bis!

Tish Baldrige
Manhattan

YOUR ARTICLE ON "HEROES FOR TODAY" is inspiring, and your article on Cornelia Guest, "The Deb of the Year" ["City Lights," by Marie Brenner], in the same issue, serves as an appropriate counterpoint. I compliment *New York* on introducing us to both some of the unsung heroes in our city and the oh-so-pampered Miss (never Ms.) Guest, and allowing us to draw our own conclusions.

Catharine Guiher
Brooklyn

Sleeping Beauty

AS A RECOVERING ALCOHOLIC, I CAN SAY with confidence that Sunny von Bulow ["Sleeping Beauty," by Lally Weymouth, January 11] exhibited all the symptoms of alcoholism: reclusiveness, fear of people, abuse of drugs, manipulation of her husband, and denial of the problem. Indeed, family and friends also deny the problem. In denying their mother's illness from the start, her children are using their stepfather as a scapegoat. They cannot accept that their mother was self-destructing in her ivory tower. I feel for Mr. von Bulow, who tried his best in a very difficult situation. I believe he is innocent.

Name withheld
Washington, D.C.

WASN'T IT A PECULIAR COINCIDENCE that the one successful investment made by Claus von Bulow during his marriage was in *Deathtrap*, Ira Levin's ingenious play about a husband's murder of his wife for her fortune by careful manipulation of her own physical illness?

E. Maloney
Manhattan

I HAVE THE PERFECT SOLUTION: FREE Claus von Bulow and give the twenty years to Cornelia Guest!

Jane McCreery
Pittsburgh, Pa.

Letters for this department should be addressed to Letters to the Editor, New York Magazine, 755 Second Avenue, New York, New York 10017.

News Stand

YOUR "INTELLIGENCER" [JANUARY 18] makes my vacation sound ominous and connected to the fate of the *Daily News*. I intend to stay as long as the present management, or any viable future one, will keep this great newspaper going.

Liz Smith
Manhattan

Be True to Your School

AFTER READING KATHARINE DAVIS FISHMAN's article "The Joyful Elite" [January 18], I feel that I owe an apology to the thousands of students who attend New York City's public and private schools. I am very much aware of the many honors achieved by the "crème de la crème" of other schools, such as the Nobel-prize winners from Bronx Science or the Westinghouse winners from Stuyvesant and Cardozo. Not all the gifted students in New York City attend Hunter College High School. I assure you that 99 percent of our students bear no resemblance to those described by Ms. Fishman. Contrary to what she wrote, the administration, faculty, and students of Hunter certainly believe that "humility is not an overrated virtue."

Maria LoFrumento
Principal, Hunter College High School
Manhattan

MS. FISHMAN PROVIDED A GREAT DISERVICE to the vast majority of the youngsters attending this school by depicting them as cocky and boorish. The most uninformed and egregiously outlandish statement was the remark that they "never do a lick of work or acquire a serious thought." Ms. Fishman obviously obtained this information through osmosis, for she chose *never* to visit the elementary school or to speak with any teacher, parent, or pupil on this level. Her "findings" were based upon her *own* experiences as a student over 30 years ago, when the school was a tower of elitism and snobbery.

Stanley Seidman
Principal, Hunter College
Elementary School
Manhattan

Katharine Fishman replies: (1) My article did not claim that Hunter College High School kids are the only gifted students in New York. (2) As a school that admits by entrance examination, Hunter is, by definition, elitist. But it is too bad that American social custom makes it taboo to applaud bright kids for being bright. (3) It was recent Hunter College Elementary School graduates

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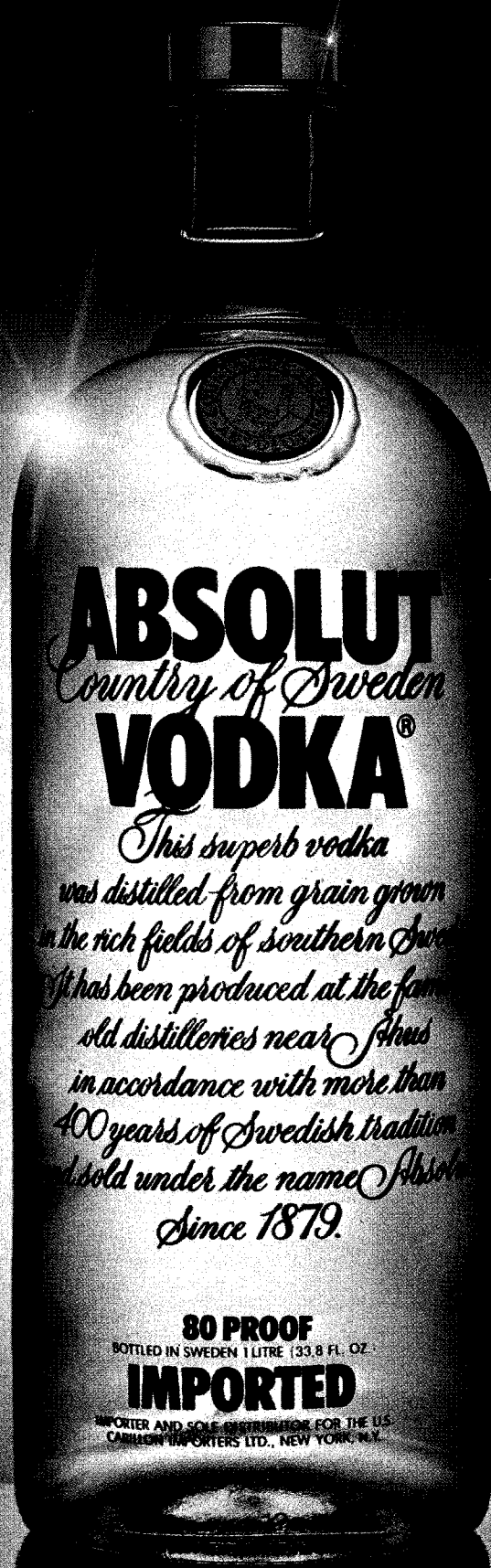
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themselves who said they didn't have to work hard at the elementary school.

THANK YOU FOR THE ARTICLE ABOUT Hunter High. Every word rang true.

Susan Frankel
Hunter '70

East Brunswick, N.J.

Israel, Right or Wrong?

I DISAGREE WITH MICHAEL KRAMER'S statement that "the most compelling factor in Prime Minister Begin's annexation of the Golan Heights may well have been frustration" ["The U.S. and Israel: It Will Get Worse," January 11]. Why can't Israel permanently prevent Syria, her mortal enemy, from regaining this land? Doesn't Israel have the inalienable right to protect her people and her borders like other nations? Can anyone name one nation that would immediately send its military personnel to stop Syria from bombarding the people of Israel from the Golan Heights? Let us not forget that President Assad of Syria has repeatedly stated that his country will never negotiate a peace treaty with Israel.

Abraham Berkowitz
Queens

Form and Function

AS SPOKESMAN FOR ONE OF THE BRUISED agencies, I'd like to congratulate you on the Bronx Developmental Center piece ["Cityscape: When a Pretty Face Is Not Enough," by Carter Wiseman, January 18]. It was fair and factual.

Lawrence O'Kane
Information officer, State of New York
Facilities Development Corporation
Albany, N.Y.

IT'S ABOUT TIME THE PUBLIC BECAME aware of the price they are paying for pretty, but not functional, buildings.

Frederick DeMatteis
Elmont, N.Y.

The Mud Above, the Sky Below

"THE SECRET SUITCASE OF THOMAS Hart Benton" ["Art," by Kay Larson, December 21] was of great interest, but it seems obvious to me that the landscape featured was printed upside down.

Myron Kunin
Minneapolis, Minn.

Looking for Love

WE WERE HAPPY TO HAVE BEEN INCLUDED in Richard West's article "Looking for Love in So Many Places" [December 28, 1981-January 4, 1982]. Unfortunately, one has to do detective work to find us, as our address was not mentioned and the telephone directory is outdated. Our correct address is: Seminar Associates, 2109 Broadway, New York, New York 10023 (595-0881).

Muriel Goldfarb and Dan Rubinstein
Manhattan



*If you would give a party
elegant beyond words,
memorize this word...*

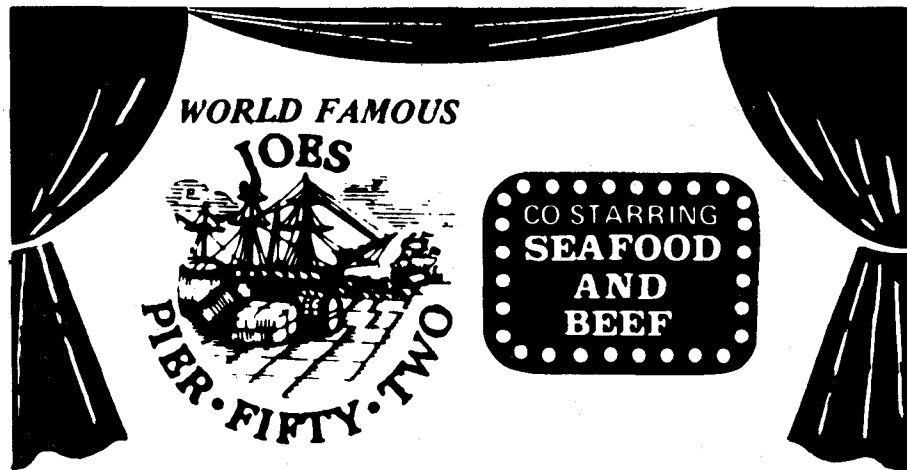
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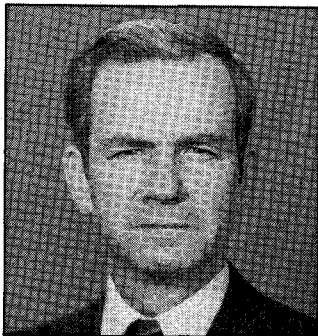
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INTELLIGENCER

Security Aide Knows Hot Spots

PRESIDENT REAGAN'S NEW deputy national-security adviser has a résumé that's full of disaster.

During an earlier stint on the staff of the National Security Council, Robert McFarlane managed the melodramatic U.S. Marine rescue of the seized ship *Mayaguez* (an incident in which at least fifteen men died) and handled the American evacuations of Saigon and Phnom Penh in 1975.



McFarlane: Has seen trouble.

The White House didn't mention these episodes in McFarlane's career when it announced his appointment last month.

"I'm not sure you could blame McFarlane for having people hanging off helicopters, but he did count it a subject for conversation at a subsequent dinner party," said a Republican-party insider, who contended that the choice of McFarlane demonstrated an administration problem. "Reagan's dredged up a lot of folks who were involved in our foreign-policy failures of the past," the source said.

Mrs. Meese Takes Job Studying Life After Reagan

THE MEESE FAMILY MUST have a lot on its mind these days. Not only is Ed chief White House policy adviser, but wife Ursula is asking Americans to tell her their concerns for the year 2000.

That's one of the first projects on the agenda of Mrs. Meese's new job—interim director of a foundation set up at Washington's American University to examine life after Reagan.

The William Moss Institute, where she started work last week, is named after a Dallas oilman and major Republican contributor "who is trying to prepare the average American to plan for and understand the future," she explained.

Though the board of di-

rectors includes Robert Gray, the public-relations consultant who was co-chairman of President Reagan's inaugural, Mrs. Meese insisted, "we are non-politi-



Mrs. Meese: Looking ahead.

cal." She added, "I don't like to be an arm of my husband, and this project is fascinating." She said she's working without salary until the institute's tax status is settled.

The institute has already launched a poll soliciting the views of people on such questions as "Do you think that people today are willing to make sacrifices so that future generations can enjoy the same things in life?"

The results of the poll will be put to a forum of "opinion-makers" in May in Washington. "Then we want to get out and work with the man on the street through seminars, TV, town halls," said Mrs. Meese. "We do not want this to be a think tank, another ivory tower."

Dan Rather Gets a Big Head

THOUGH DAN RATHER hasn't yet been able to match Walter Cronkite's ratings, he's surpassing Cronkite's image on the C.B.S. *Evening News*.

When the network switched anchors ten months ago, Rather's size onscreen was reduced.

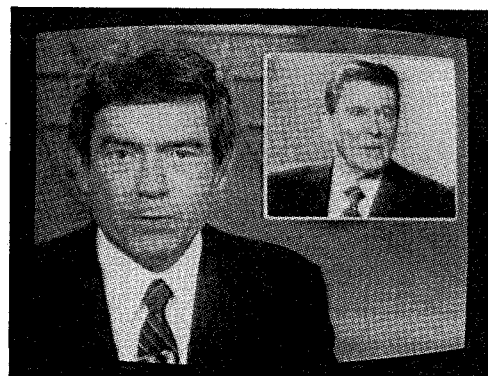
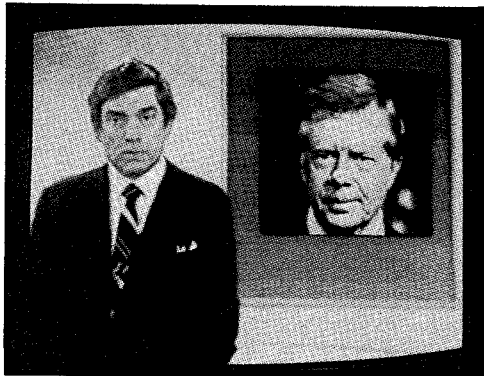
Some people claimed that was because C.B.S. worried that he came on "too strong" compared with his avuncular predecessor.

Now the news show has been redesigned yet again, and Rather's image has suddenly swelled.

"He's now bigger than

Cronkite in the frame," said a spokeswoman for the network.

She said the change has nothing to do with the anchorman's performance so far, but conceded, "We think the new picture of Dan is the size that Dan Rather should be."



Changing face of C.B.S. news: Rather less and Rather more.

Is Meade Being a Fink About Stanley?

BROOKLYN DEMOCRATIC boss Meade Esposito has been quietly putting down the gubernatorial aspirations of his old crony Stanley Fink. What gives?

Assembly Speaker Fink, who is one of a field of Democrats pondering a run for

the statehouse, comes out of the same Brooklyn clubhouse as Esposito.

But if Fink runs for governor and loses, so does Esposito. "Because then Meade loses all the patron-

age he's enjoyed through the speaker's office. That's many jobs," confided a party veteran.

Esposito told *New York* he's "very doubtful" about the wisdom of Fink's run-

ning, but denied that his misgivings were linked to patronage.

"It's just that he [Fink] sure as hell has an obligation to the Assembly and to certain programs he's espoused," the local leader said.

BY SHARON CHURCHER

Plans for Love Roost Sink With Liz's Marriage



Former capital couple: A split before the wall came down.

ELIZABETH TAYLOR'S ARDOR for Senator John Warner apparently cooled just as the couple was planning to put

together a "big, cozy nest" overlooking the Potomac.

Taylor and Warner were about to buy space in the

Weslie, a swanky condominium building across from the capital in suburban Virginia, according to an upcoming report in the society magazine *Washington Dossier*.

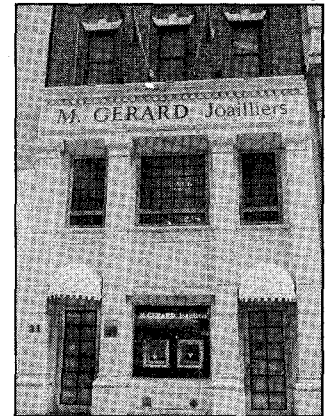
"They were planning to move in this month," Marvin Weissberg, who built the Weslie, told *New York*. "Plans were drawn for them to buy two \$300,000 two-bedroom, two-and-a-half-bath condominiums and combine them into one. But we've heard from their emissary that they don't want to go through with it. It's a good thing that we hadn't got to the point of knocking down the wall between the two apartments."

French Rule's No Gem to Jewelers

A TOP FRENCH JEWELRY company says it expects to close its East 57th Street store because the Socialist government in France has clamped a limit on the amount of money that can be taken out of that country.

M. Gerard, which has stores throughout Europe, opened its Manhattan outlet in December 1980.

"Now we cannot export the money from France to keep it, and we are closing



M. Gerard: Losing sparkle.

in a few weeks," said the store's manager, Dominique Gerard, whose family owns the company. "With the new government, we can only take out \$175,000 a year, and that doesn't cover our expenses. It is very sad."

Mobil Man in Propaganda Post

MOBIL VICE-PRESIDENT Herbert Schmertz, who's been jousting with big oil's critics in advertisements on the *New York Times* op-ed page, is apparently going to take on Fidel Castro.

The Mobil public-affairs chief was named last week as a board member of Radio Marti, the station being set up by Washington to beam propaganda at Cuba. Schmertz, who helped on Senator Edward Kennedy's presidential campaign, will be working this time with the opposite end of the political spectrum. Radio Marti is headed by Clifton White, a former aide to Senator Barry Goldwater.

Sears Cancels 'Moonie' Deal

SEARS, ROEBUCK IS WHERE America shops—and, until recently, where a Moonie organization sold.

About a year ago, Sears signed a contract allowing a company called Original World Products to set up kiosks selling preserved butterflies and other trinkets in some 200 of the chain's stores. Original World's salesclerks sported Sears ID badges and accepted Sears credit cards.

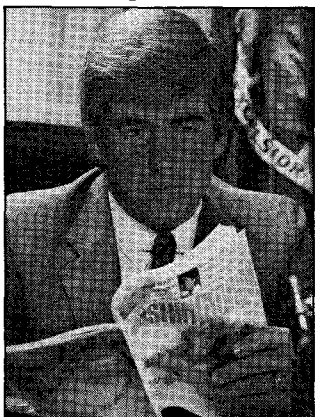
New York State records show that the firm is part of News World Communications, the publishing arm of the Reverend Sun Myung Moon's Unification Church. The connection was first alleged late last year in the *Twin Cities Reader*, an alternative newspaper in Minneapolis.

Last week, a Sears spokeswoman said that, following "letters from customers alleging a connection with the Unification Church," her company has ended its contract with Original World.

A News World official said that though News World was founded through "the inspiration of Reverend Moon, there's no corporate relationship to the Unification Church in a legal sense."

Media Notes From All Over

JACK KEMP AND THE *Washingtonian* seem to be mutual admirers. Last spring the magazine ran a cover story that asked whether the New York representative is the "J.F.K. of the '80s." Now, in its February issue, the magazine is carrying an ad for itself that features a picture of Kemp. "Joanne [Mrs. Kemp] and I never miss an issue," the ad says. *Washingtonian* associate editor Vera Glaser said, "Jack Kemp has been a longtime admirer of



WASHINGTONIAN
reaches the people who count

Ad excerpt: Neo-J.F.K.?

the magazine, and he is typical of our readers' high demographic profile." A Kemp aide claimed the plug wasn't unusual: "We have requests all the time for blurbs from

Kemp because people feel he is an influential figure."

... Tribune Company of Chicago says it's still looking for a buyer for its ailing *Daily News*, but the paper's top executives have been told what to expect "if worst comes to worst." A source said that editor Michael J. O'Neill, executive editor James Wieghart, and managing editor William Umstead called in other editors—who don't have union protection—and explained severance policy. If the paper closes, the summoned editors were told, they will receive a minimum of two weeks' pay for each year of employment, plus other benefits. "We have established this policy," confirmed Umstead, "but we are not planning to shut down. We felt these people had a right to know what their stake is in the paper."... With its founder-chairman, Nat Wartels, turning 80 last month, Crown Publishers had tried in vain to locate a first edition of his first project, the 1936 *Book of Furniture and Decoration*. Then a staffer had an inspiration: "We phoned Newark Public Library and, yes, they had it. They gave it to us in exchange for twenty new books."

On Madison Avenue/Bernice Kanner

SHAMPOO



A legion of labels: At least 346 brands of shampoo are available.

Clean-Hair Acts

HOW MANY HAIRS ARE THERE ON THE "average" head? Half a million, you say? Seven hundred and fifty thousand? A million? Nope, nope, and nope. The average head holds a mere 110,000 strands. Blondes have 140,000 on average, and redheads 90,000.

Keeping those all too finite strands silky, shiny, fluffy, full, smooth, bouncy, sexy, manageable, touchable, healthy-looking, and, of course, grease-free, scraggle-free, and dandruff-free is the appointed role of shampoo. This relatively recent invention and product category mysteriously keeps on growing. The mystery is that although everybody already uses it, consumption is rising 5 percent annually, while the population increases only about 2 percent. The boom has resulted in a \$1.2-billion industry and inspired one of the fiercest marketing wars ever fought.

Shampoo-makers collectively spend approximately \$125 million a year on advertising and another \$125 million on coupon and other promotions. The market is so big and fragmented it's hard to keep the armies straight. Selling Areas Marketing, Inc., recently counted 346 shampoos and hair conditioners out there; a local Duane Reade stocked 61 at last tally—not including spinoffs for dry and oily hair, different fragrances of one brand, or formulas enriched with conditioner. Packaged Facts, a New York marketing firm, figures that between 150 and 200 new shampoo products come out each year. Some, like Palm Beach

Golden Placenta Hair Reconstructor shampoo, are directed at a small number of users, but many, including Ivory shampoo, now being tested by Procter & Gamble, and Dimensions shampoo, being introduced by Lever Brothers, aim at mass America.

How different are all these brands? Analysts who follow the industry say not very. "Shampoos are pretty much parity products," says Jack Salzman, of Smith Barney Harris Upham. Of course, shampoo manufacturers insist there is great diversity, both in the formulas and in the way the products work. Revlon says some strip the hair and others leave deposits on it. Lois Ernst, president of Advertising to Women, the agency for Silkience shampoo, sees it this way: "There are small differences . . . about as small as the shape of your nose. They end up being very important."

Manufacturers virtually split hairs about the differences. Some shampoos tout their fragrance, others their high latherability. Some offer pH balance, some dandruff control or attention to specific parts of the head. And some are enhanced with beer, some with milk, still others with egg as the magic ingredient. Henna, a recent craze, is now being eclipsed by jojoba.

The claims for all these products would have you believe there are worlds of difference among them. Silkience is "the scientific wonder that changes with the condition of your hair." With Agree you will "escape the greasies." Head & Shoulders "handles that little itch." Prell will "wake up" your hair to its "fullest,

thickest, fluffiest," and Breck produces "beautiful hair . . . you can't help but notice." Vidal Sassoon shampoo, the first step in a "no-short-cut" hair-care program, has a vested interest in your appearance: If you don't look good, Sassoon doesn't look good. Low-priced Suave will "make you look as if you've spent a fortune on your hair"; "bouncin' and behavin'" hair is what you'll get using Pert. Johnson's baby shampoo is the "genuine no more tears shampoo"; Clairol Condition is the "beauty prescription for even the most troubled hair." Enhance enhances "overworked hair." Jheri Redding has hit upon a "pH balanced formula that's blended with natural protein and rich emollients for beautiful healthy looking hair." Jhir-mack is Dallas star Victoria Principal's "secret for beautiful hair . . . professionally formulated to meet your hair's special needs." And make no mistake, the x in Flex is for extra silky, extra dazzling, and extra body. Wella Balsam gives you "confident hair," Ivory helps "keep hair strong enough to stretch," and Gee, Your Hair Smells Terrific leaves your hair, well, smelling terrific. Selsun Blue, however, is in a class by itself: "There's good, there's better, and there's blue. Selsun Blue."

Marketers say it takes at least \$15-million to introduce a new shampoo nationally, but there's plenty of money to be made, and not just because the principal ingredient is water or because the industry keeps growing. You don't have to dominate the market to make a bundle, says Salzman: "You can have a 2 percent share and make a ton." Of the hundreds of shampoos out there, few even have that. Suave is the number-one seller in volume, but in dollars and cents, Head & Shoulders has the greatest share. Flex, Head & Shoulders, Pert, Clairol, Prell, and Silkience are all close behind Suave in volume.

The scorecard changes fast, for shampoo users are a notoriously fickle lot. They are not, however, wowed by no-frills brands or private labels—those generally do better with products used far away from the body. "Brand loyalty is not particularly high," says Salzman. Many people switch brands every few months because experts tell them their hair becomes insensitive to a product used regularly. Revlon has tested this theory and finds that some shampoos do lose effectiveness after repeated use, but others, including its own Flex, do not. Many people, either because someone

else in the house does the shopping or because they believe in using more than one product at a time, maintain a bevy of shampoos in the corner of the tub. Still others buy a different shampoo every time out, perpetually searching for that magic product.

Once they find it, they'd be wise to stock up. If history is any indicator, the brand you're now using won't be around half as long as you are. "The graveyard for shampoos is as big as the graveyard for elephants," says Salzman. Buried there are Procter & Gamble's Drene, Colgate-Palmolive's LusterCreme (and its "beautiful LusterCreme girl"), and Halo ("everybody, Halo"). Helene Curtis has laid Everynight shampoo to rest; Lever Brothers' Twice As Nice and Clairol's You'll Swear You've Got More Hair are also off the shelves. So are Colgate's Look Twice and Bright Side, and Andrew Jergen's Spring Feeling. Short 'n Sassy faded with the look that inspired it; White Rain, Herbal Essence, and Earth Born are all slipping away right now.

The big old names, which don't look like they're in immediate danger of going down the drain, have lost share as more new ones have crowded into the stores. Prell, Clairol, and Body on Tap Enriched are not nearly as popular as they once were. Procter & Gamble, a master of resurrection, has tried to beat the problem by reformulating, repositioning, and repackaging Prell. When first marketed, in 1947, Prell was sold in a metal tube. A glass bottle was introduced in '55, an unbreakable tube in '59, and a shatterproof bottle in '78. In 1977, the fragrance was changed. Over the years, Prell's ads have covered economy, convenience, latherability, and its penchant for making hair look attractive, abundant, and full. Breck, at 52 the oldest surviving shampoo, ditched its famous pastel girl in 1978 in favor of a more modern woman who, it was hoped, would breathe new life into the brand. She hasn't.

When Breck first appeared on the market, washing hair was a once-a-week soap-and-water routine, says cosmetics consultant Allan Mottus. "In the fifties, that evolved into a day at the beauty parlor. Then came blow-dryers, and the country got very Nordic. Marketers had a product to sell—two, including conditioners—and they knew that the more you wash, the more you need a spray or conditioner to restore luster. Nowadays you can shampoo the living daylight out of your hair and repair it the next moment. These manufacturers can engineer all kinds of insecurities. The most beautiful woman in the world is insecure about her hair. It's her Achilles' heel, to mix a metaphor, and the one thing she can easily change."

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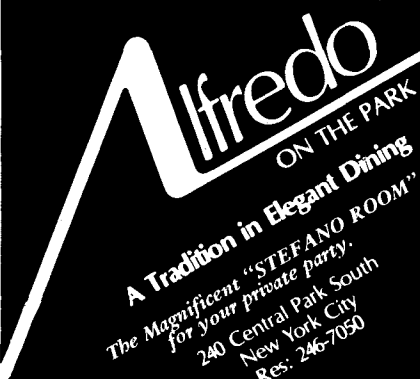
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women shampoo at least three times a week (mystery of category growth solved). The younger you are, chances are, the more you wash your hair. Women are the principal purchasers, but men, even though they are the statistical minority, go through more than half the shampoo sold. Three out of four men lather up at least three times a week. People who live on the West Coast shampoo slightly more than Easterners and Midwesterners, and people all over wash their hair more in the summer. Come winter, sales of dandruff shampoos, normally about a quarter of the market, jump almost 15 percent.

The shampoo business has gone through so many phases in its relatively short life some marketers call it "fad city." When brand loyalty deteriorated in the sixties and seventies, fragrance became the craze. You can still make your head smell like a lemon, a strawberry, an apricot, or a garden of earthly delights, but scent is no longer a big selling point. Next, efficiency products came to the fore, promising to beat the greasies, mend the scragglies, and do everything short of marrying you off. During the 1974-75 recession, discount brands took off. Now we're in the midst of the natural-and-organic-conditioner revolution, with shampoos being doctored with healthful conditioner. Witness Milk Plus 6. Even old stalwart Head & Shoulders (class of '63) added conditioner in 1980.

Oddly, most shampoos come on the market after conditioners with the same name have paved the way. Flex, Agree, and Silkience all appeared that way. Some, such as Jhirmack, Jheri Redding, and Vidal Sassoon, have arrived recently via the salon door.

Shampoo "used to be very much a commodity, and the medicated and dandruff shampoos still are," says consultant Mottus. "But now they've moved away from the bathroom. It's all cosmetic imagery now." Lois Ernst believes that the introduction of Silkience conditioner, in 1979, was responsible for this change. It marked the end of "the era of static beauty, a girl staring out at you, maybe touching her hair to show it was soft. There was never any moving hair. Silkience advertising was so intensely sensual you could sit in your living room and actually feel the hair." The Silkience commercials also carried a scientific explanation, using computer graphics, of how the stuff works.

Though scientific explanations have been creeping into shampoo advertising, "emotional promise" remains the basic lure, says Ernst. "Shampoo is your chance to be gorgeous. New hope springs up with each new wash, hope that your hair will be fluffier, shinier, shapelier. It's the return to virginity, a beautiful you. And it's so cheap."

IN AND AROUND TOWN

By Ruth Gilbert

February 1 through 10

S	M	T	W	T	F	S
	1	2	3	4	5	6
7	8	9	10			

Hundreds of Yorkshire terriers perform for your pleasure and the betterment of the breed at the Roosevelt hotel February 5 through 7—on the fifth, the obedience trial and puppy sweepstakes; on the sixth and seventh, specialty shows. The Light Opera of Manhattan presents *Princess Ida*, Gilbert and Sullivan's account of a woman who would prove the superiority of women, February 10 through 21 at the Eastside Playhouse.

Death in Venice

Christopher Plummer (below, left) plays Iago to James Earl Jones's Moor in Shakespeare's *Othello*, opening February 3 at the Winter Garden. Dianne Wiest portrays the unfortunate Desdemona, and Aideen O'Kelly the misguided Emilia. The play runs five weeks and may sell out fast, so hurry.



Lady of Spain

Juani Rincón (right), who studied flamenco and classical dance in Madrid and has performed throughout Europe, appears with the Romeria Flamenca group at the Chateau Madrid's Flamenco Suite nightly from 10:30 P.M. until early morning.



New Import

The Kibbutz Chamber Orchestra of Israel, touring the United States for the first time ever, makes its New York debut at Carnegie Hall February 3 led by Israeli composer-conductor Noam Sheriff (left). Emily Mitchell will be the soloist in Handel's Concerto for Harp and Strings.



A Stella Performance

Kurt Vonnegut's *Who Am I This Time*, on Channel 13 February 2 at 9 P.M., is a play about amateur thespians. It stars Susan Sarandon and Christopher Walken (above), who play Stella and Stanley in a play (*A Streetcar Named Desire*) within the play.

Dorothy Lamour, who won lasting screen fame via her satong and her Road treks with Bob and Bing, makes her New York café debut at Club Ibis February 9. The bill of fare for her two-week engagement includes songs, comedy patter, and slide shows of Road scenes.



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NEW YORK is hardly the most dangerous city in America, but crime is still the talk of the town. Too much of that talk focuses on what *can't* be done—the problems of the undermanned police, the incoherent courts, the jammed jails and prisons. Now, without giving up hope for a safer tomorrow, it's time for New Yorkers to deal with the reality of life on our precarious streets. In this special report, *New York* offers prudent guidance on how to recognize and handle dangerous situations, how to safeguard your home with the proper locks and alarms, where to get good training in self-defense, how to hire a security guard for your block or organize a citizens' patrol. The times call not for vigilantism but for alertness and common sense. Turn the page.



HOW TO STAY OUT OF TROUBLE

BY NICHOLAS PILEGGI

Becoming Street-Smart

The street is so dark and deserted that you almost don't spot the three young men leaning motionlessly against a parked car about midway along the block. When you left the dinner party, your host suggested you walk up West 89th Street to West End Avenue to get a cab. Now you wonder. As you approach, one of the three youths saunters on ahead of you, the other two silently shove off the fender and begin to tag along behind. Are you about to be held up? Are you being paranoid? Are you going to get killed? What do you do?

It's not until you enter the lobby that you notice the nicely dressed couple looking over the names on the buzzers. You didn't see them going into the building as you approached, so they must have been waiting quite a while. There is a building rule against letting strangers inside, but you don't want to be rude to another tenant's guests. Still, they haven't been buzzed in? What do you do?

You've boasted about the Sunday-night shortcut you found driving home after weekends on the Island. Tonight, however, there are about a dozen noisy youngsters lounging on an Atlantic Avenue corner when you stop for a red light. In the rearview mirror you catch a glimpse of two kids running up alongside your door. Are they just being kids? Are you losing your cool? What do you do?

THESE ARE THE KINDS OF MOIST-PALMS SITUATIONS New Yorkers encounter every day. While some people try to finesse danger by turning themselves into hermits and greasing their windowsills against burglars, most city dwellers are searching for better solutions.

Hard experience has taught the police—and the city's crime victims—a whole repertoire of defensive maneuvers you can use to avoid becoming another digit in the growing crime rate. Indeed, mastering some basic crime-prevention



techniques is as essential for New Yorkers today as it would be to learn survival procedures if the city were enveloped by war.

According to veteran detectives and streetwise cops, the single most important defense against being robbed or assaulted is to be alert. Alertness almost always is the difference between the victim and the non-victim.

Always walk as though you know where you are going. Look around. Acquire a cop's suspicious awareness. Street criminals, especially muggers and purse snatchers, are essentially predators. Spotting victims, stalking them, and then pouncing is all that most of these people do. They develop the instincts of the predator. They can sense vulnerability. They can tell by the way you walk, hold your head, carry a handbag or package whether you're an easy mark.

ON THE STREET

'WE'VE ARRESTED THOUSANDS OF STREET CRIMINALS over the years," says Detective Jack Meeks of the Crime Prevention Section, "and they all admit that they look for an easy mark. Not the oldest and not the weakest, but the easiest. The man or woman who looks like they're wandering around in a fog."

It is crucial to be hyperalert to your surroundings when walking along a dark and lonely street, entering a building without a doorman, boarding an automatic elevator, or using a near-empty subway or isolated subway station. These are the city's most dangerous locales.

Crimes are divided by the cops into two basic categories—those that take place on the street and those that occur indoors.

While crimes committed indoors, especially those in the victim's apartment, are often the most serious and violent,

DANGER IN THE VESTIBULE

If you walk into your lobby and find a suspicious-looking couple acting as if they were dropping in on another tenant, don't fall for the latest ruse in apartment robberies. Pretend you don't live there. Ring your own bell; when there's no answer, leave. Then go to the nearest telephone to alert your neighbors to the danger.

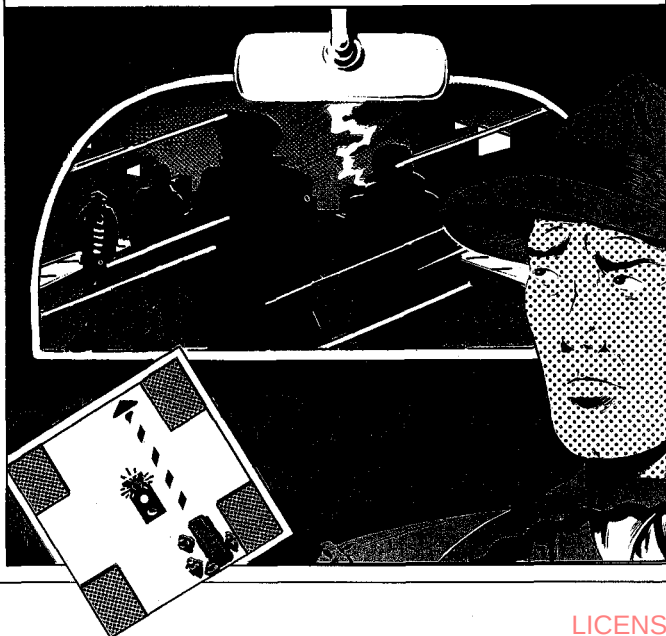


there are many more hit-and-run street crimes, and these are the ones alertness can help ward off.

Besides being alert, you have to learn to trust your own instincts—even if you feel a little foolish doing it. Intuition is not to be disregarded. If you are suspicious of a group loitering near a corner, if you think you recognize the kids walking behind you from the supermarket, if you don't like the looks of the stranger about to get on the elevator, don't be embarrassed—act. Trust your feelings.

SURROUNDED AT THE LIGHT

If you're stopped at an intersection and about to be surrounded, run the light. If you're being tailed by another car, don't drive home. Blare away on your horn until you find the police.

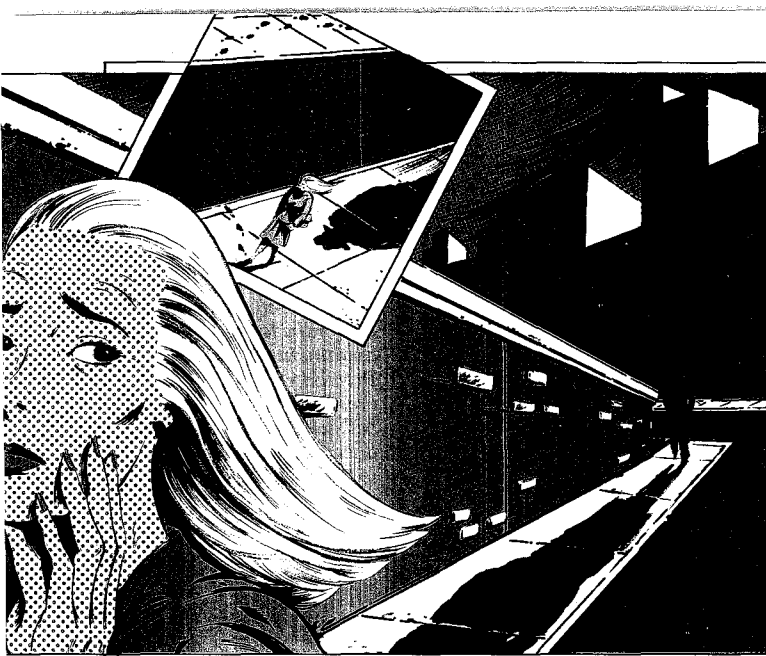


If, for instance, you suspect that you are being followed, either by one man or sandwiched between a group of potential muggers—like the man hunting a cab, mentioned earlier—there is a basic defensive move suggested by police: Potential victims should quickly change direction. As soon as he becomes suspicious, the man heading toward West End Avenue in search of a cab should cross to the other side of 89th Street and start walking back toward Riverside Drive. If the three youths keep walking toward West End, there is no harm. But if the three turn around and again follow, his suspicions have been confirmed, and he should bolt from the group and start yelling for help. The noise is bound to light windows along the darkened street no matter how late the hour, and most muggers will take off after the first outcry in search of a more docile victim.

"There are always exceptions," says Detective Louis Scarcella, a veteran anti-crime street cop, "but most street muggers are just out for a quick score. They're not looking to hassle you. They just want your money fast, and they don't want lots of noise and people looking out windows and cops being called."

It is also very important for New Yorkers to get to know their neighborhoods. Find out what stores stay open late. Plan your route home well in advance. Think in terms of including as many open places—such as late-night restaurants, coffee shops, bars, police stations, hospitals—along your route as possible. It's well worth going a block or two out of your way at night in order to take the safest and "livest" route home. If you suspect you are being followed along a main thoroughfare and the man or men are still following you after one or two zigzag maneuvers, duck into an open shop or bar and tell the clerk or bartender that you're being followed and want to call the police. If you do this, the pursuer is likely to give up the hunt.

Most New Yorkers know enough not to display expensive furs and jewelry on the street, but many do not realize that



FOLLOWED ON THE STREET

If someone seems to be following you, make an abrupt change of direction to confirm your suspicions. Don't be afraid to run, and don't be reluctant to scream. Trust your instincts.

being overburdened with groceries and packages is a great lure for muggers. Many people heading home after work are nearly immobilized by their groceries, packages, and laundry. There are street hoods who specialize in following package carriers home.

They know that the victim likely lives in a building without a doorman—otherwise he or she probably would have had the dry cleaning or groceries delivered. The muggers simply follow their potential victims and then quickly slip in behind them when they enter their buildings. With arms full of packages and wrestling for a key, most people are not very alert and can't even turn around to see who's coming up behind them. They make easy prey.

These muggings can lead to ugly and violent situations if the thug suspects that his victim lives alone and might have other valuables in the apartment. However these cases turn out, police generally find that the muggers were first drawn to their victims by their heavy loads.

IN THE LOBBY

WHETHER YOU'RE carrying packages or not, vestibules, lobbies, and stairwells in buildings without doormen or tenant patrols are areas where you are most vulnerable to attack. They are out of sight of most police anti-crime patrols and of passersby. Tenants of buildings without doormen should develop their own security procedures and stick to them.

Many stickup men and burglars get into apartment buildings because tenants are simply hesitant to challenge them. Police advise that New Yorkers not feel shy about shutting a door in a stranger's face.



ALONE IN AN ELEVATOR

If you're in an elevator with someone who makes you nervous, stand next to the button panel and get off as soon as possible. If the person presses another floor but gets off with you, start screaming. You can apologize later.

Good manners must at times give way to good sense.

Vestibule stickup teams—usually made up of a man and woman to put their intended victims at ease—have been particularly active in neighborhoods where extensive brownstone and tenement renovation has taken place, such as the West Side of Manhattan and Park Slope, in Brooklyn.

These teams are often encountered lurking in the vestibule, pretending to be guests waiting to get buzzed inside. Police say if you ask such strangers whom they are looking for, you run the risk of being held up right then and there. You also risk being forced into letting them into your apartment, where you would be totally at their mercy.

There is a simple tactic that has been successfully used in this situation: Take the tenant mentioned earlier who came home to find a nicely dressed couple in his lobby seemingly waiting for another tenant to buzz them in. With his suspicions aroused, the tenant should pretend that he, too, is a visitor to the building. Once inside the vestibule, he should ring his own bell. Getting no answer, he should turn around in a few moments, leave the building, and go find a telephone to alert a neighbor or the building's superintendent that there are strangers in the lobby.

It's safer to question such strangers from behind a closed door than to challenge them face to face in the lobby. It is also important to get the confrontation over with as quickly as possible so that another tenant doesn't stumble into the trap.

"Crooks don't all look like crooks," counsels one anti-crime detective, "and we've come to the sad point where it's better to be rude and safe than polite and sorry."

Today, even the presence of doormen in the lobbies of luxury apartments does not guarantee safety. In fact, tenants of some of the city's most expensive and security-minded apartment houses have been singled out by armed holdup men who push their way into the locked lobbies just as the tenants are being let in by the doormen.

Last month, gunmen using this technique shot and killed a woman in the lobby of her East 55th Street apartment house when she turned around pleading that they not hurt her. The woman and her escort had just returned to the building and were being let into the locked lobby when they were ambushed by the gunmen.

Police urge doormen and tenants in these situations to be very alert to men lurking near the entrance or parked for long periods near the curb. It takes only seconds for these armed holdup men to rush through the lobby door as it is being unlocked.

IN THE ELEVATOR

AUTOMATIC ELEVATORS are also among the most perilous locations in residential and office buildings. If you're suspicious of someone about to get on an elevator with you, wait until the last moment—and then don't get on. You can pretend that you're going to the mailbox or that you forgot something at the store. You can make up any kind of an excuse if it makes you feel better, but do not get on if you feel uncomfortable. Wait in the lobby for a friend or another tenant. Trust your instinct.

If you're already on an elevator and a suspicious character gets on before you can get off, make sure you're the one stand-

ing next to the panel and press the button for the floor below the one he has chosen. If he hasn't chosen a floor, press for the next available floor and get off as soon as the doors open. If he follows you off, start screaming, and don't worry about hurting his feelings. If he's legitimate, you can always apologize later.

INSIDE YOUR APARTMENT

ONCE YOU ARE INSIDE YOUR APARTMENT, POLICE still urge caution. Far too many New Yorkers are not careful enough about whom they let into their apartments, police say. No one—especially unexpected workers or deliverymen—should be admitted without proper identification and a call to double-check. Push-in robbers and holdup men will use any ruse to get into an apartment they suspect may hold valuables or cash. Such bandits have been arrested in painters' clothes, toting brushes and pails, and in utility-company uniforms complete with tool-laden belts and fake identification cards. Always direct that ID cards be slipped under the door, not passed through the crack in a door held by a chain. Most chain mountings are so flimsy that they can't withstand a real shove.

Laminated identification cards should be scrutinized carefully. Such cards, especially those with photographs, are very easy to fake. "It's a snap," says one anti-crime detective. "The hood puts his own snapshot on top of the picture already on the ID and then has the whole card re-laminated, identifying himself as the owner of the card. It's scary how well it works. Unless you look carefully at the picture and compare it with the physical characteristics usually listed on the card you're going to be had."

Important as it is to keep strangers out of your apartment, it's also vital to make sure that an intruder isn't already in your flat when you come home. There were nearly 174,500 burglaries reported in the city in the first ten months last year, and on too many of those occasions hapless residents were further victimized when they stumbled in on the burglar.

According to police, the average burglar spends about three minutes in an apartment. He usually wants to get in and out as quickly as possible. One trick suggested by veteran detectives to avoid interrupting a burglar in action is to leave a \$20 or \$50 bill within sight of the entry hall. Thus, if the money is gone when you open your door, you know that someone has been inside your apartment and may still be there. In that case, don't go in. Quietly close the door and run to a neighbor's apartment and call the police. Tell the 911 operator that there is a burglary "in progress," so that a radio car will be dispatched as soon as possible. Completed burglaries rarely get an immediate response from the police.

If you are asleep in your apartment when you hear a burglar, do not give any sign of being awake. Let the burglar take what he wants, and as soon as you're certain he is gone, call the police. If you are far enough from the burglar to call for assistance, remember that a dial phone makes so much noise it may alert the intruder. It is best to have a silent, Touch-Tone phone near your bed.

IF YOU'RE ELDERLY

OLDER PEOPLE ARE PARTICULARLY VULNERABLE TO street crimes. They have been singled out as easy marks by bands of young street toughs, most of whom are under the mistaken impression that the elderly and retired have money and valuables hidden in their apartments.

The victimization of old people in Coney Island got so bad that the local precinct had to set up a special escort service using a police van to shuttle people from their apartment

buildings to nearby supermarkets so they could do their shopping without getting mugged.

Officials at senior-citizens' centers should be alert to any youngsters hanging around outside. When elderly women carry their pocketbooks, they should keep their keys and cash in a dress or coat pocket. Police caution old people to stay away from areas where there are city schools and from large groups of youngsters.

Sergeant Michael DeRienzo of the Manhattan Senior Citizen Robbery Unit tells of one technique used by an elderly woman when a crowd of teenagers couldn't be avoided. She'd

PAYING FOR GROCERIES

If you're shopping in a supermarket, shield your wallet or purse. Children are often used as spotters in stores. Estimate in advance the cash you will need, and keep your billfold out of sight.



march right up to one youth and say, "How's your mother? Tell her I was asking for her."

Being alert, police insist, is really the only good defense against push-in robbers. These thugs usually trail their victims—mainly old people—home from banks and supermarkets, where gang members hang around the checkout counters or keep close track of what's going on from the outside.

"Make sure you're not being trailed," says DeRienzo. "Then make sure you don't go up in an elevator alone. And, even if the elevator is crowded, look to see if there are any kids you don't know inside."

"And, most important, don't feel relaxed when the kids push the button for the floor below yours or above yours," DeRienzo continues. "The usual thing for these kids is to get off either below or above their prospective victim and then race up or down the stairwell, almost always ambushing their victims just as they are opening their doors. The kids just race down the hallway and shove their way in. Most people cannot react quickly enough, can't get their keys out of the door locks in time, can't get their doors slammed shut in time. The only

defense is to take the elevator back to the lobby and get someone, such as a security guard or superintendent, to accompany you to your apartment."

IN YOUR CAR

MOTORISTS, TOO, HAVE BECOME THE VICTIMS OF street thugs in greater numbers than ever before. The driver who sees the youngsters running up alongside his car at a red light on Atlantic Avenue should run the light. The police aren't eager to counsel motorists to run traffic signals and stop signs, but they know that bands of young stickup men often wait at stop signs and traffic lights near deserted intersections and try to hold up the driver.

These street thugs are looking for cars whose drivers are lost in their thoughts. Are the car doors locked? Is the driver's window open so they can dart a hand in and pull out the ignition key? Newer-model cars have safety devices that thwart this technique, but a driver can be immobilized as effectively by a knife held to his throat through an open window as he is with his engine turned off.

If you encounter suspicious types while driving along, there are other useful maneuvers. Should someone in another car try to force you to the curb or off the road, the police say that your best weapon is your horn. Blare it to attract attention.

If you are forced to the side of the road, police say that as soon as you stop, slam the car into reverse and back away. Keep blowing your horn and moving back and forth as much as you can.

Even before getting into the car, you should check the rear seat and floor for unwelcome surprises.

Women should never park their cars in remote sections of multi-story parking garages. Whenever possible, women should patronize only garages with attendants so that they don't have to make a long, solitary trek to retrieve their cars. Hoodlums and rapists have taken to parking their vans inside unattended garages and waiting for their lone victims to walk by.

Stickup men have also taken to following expensive cars, especially those with MD plates, and then robbing their drivers when they pull into their driveways. Police also caution motorists against stopping along highways to help the "stranded" or "ailing."

A city detective was recently shot when he stopped to assist a woman stretched out along a curb in Brooklyn. She turned out to be a decoy used by a pair of stickup men who had been preying on Good Samaritan motorists.

ON THE BUS OR SUBWAY

SUBWAYS AND BUSES can be dangerous, too. Pocket picking once was the most common kind of subway theft. But, recently, roaming gangs of armed youngsters have begun robbing passengers during lengthy runs between distant stations.

Not long ago, three armed hoods boarded the I.R.T. local at 125th Street and Broadway during the evening rush hour and proceeded to rob about twenty passengers during the few minutes it takes the train to get up to the 145th Street station.

There's not much you can do in that kind of a situation, but there are defenses against the more common sort of subway robberies. First, one must be alert for purse snatchers who stand between subway cars, then reach out to snag loosely held bags as the train pulls out of the station. These robberies are particularly dangerous, since the force of the train often drags the victim along the platform, causing serious injury before the bag is torn loose from her grasp. To avoid this situation, stand well back from the platform edge.

Do not let yourself get trapped in an empty subway car. Move on through the train until you find a car in which there are other passengers. If you are waiting for a train in an isolated station, don't pay your fare. Stand near the token booth. Most clerks are alerted by a light when a train is approaching the station and that should give anyone enough time to board.

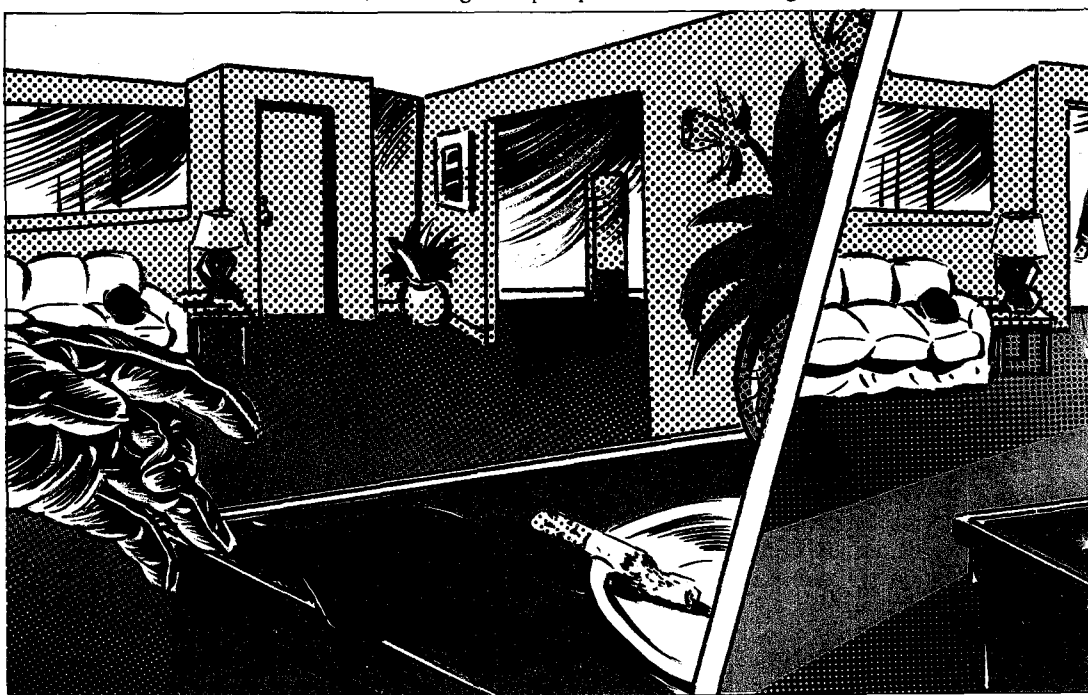
If possible, try to take a seat in the car with the conductor, and try to keep track of the kinds of people getting on the train after you're aboard. If you feel that someone is sizing you up as a potential victim, try to establish contact with another passenger. Move closer to your "ally," strike up a conversation, make eye contact. Try to show the mugger that you are not alone.

Bus crime—always a serious problem—totaled 784 robberies, assaults, and larcenies in the first eleven months of 1981. Purse snatchings are particularly common on the 34th Street crosstown route, the Eighth Avenue and Central Park West routes, and the Grand Concourse route, in the Bronx. Officials suggest that passengers be careful to avoid sitting near the exit doors with their handbags loosely held in their laps.

Lieutenant Marino Del Core, who heads the Transit Authority's Citywide Patrol Services, reports that most robbery victims on buses are either young schoolchildren or elderly passengers.

"The rest are usually targets of opportunity," says Del Core, "such as careless shoppers who become prey to professional pickpockets and bag openers."

One professional-pickpocket routine calls for a confederate to stop suddenly and kneel down at the rear bus exit, enabling the pickpocket to brush against the sandwiched



victim and snare his wallet. If someone bends down in front of you on a bus or subway and you sense that you are being pressured from behind, turn around immediately and look directly at whomever you suspect, while making sure you still have your wallet or handbag.

Lieutenant Del Core blames most bus crime on school-age youngsters, pointing out sadly that there are only thirteen plainclothesmen assigned to investigate the city's 218 bus routes.

SHOULD YOU RESIST?

WHATEVER THE SITUATION, IF THE WORST DOES happen, police suggest the victim remain as calm as possible. Do not try to engage the holdup man in conversation, and never chide him after he has robbed you and is making his getaway. A Columbia University student was shot and killed by a young mugger who was angered because he felt his victim had "insulted" him.

Victims should try to remember as much about the culprit as they can. Notice any details that might aid you in describing the perpetrator and his mannerisms. Make a conscious effort to remember. When trying to determine the criminal's age, height, weight, hair color, and complexion, make comparisons between the suspect and yourself or people you know. Notice the type and color of the clothing worn, but concentrate on physical features, since criminals usually change their clothes immediately after committing a robbery; reversible jackets are pulled inside out, and hats are taken off or put on.

Dial 911 as soon as possible, and tell the operator you are reporting a robbery. Identify yourself and your location. Tell the operator whether the stickup men were armed and, if so, with what. Tell as much as you know about the direction of their escape.

Since burglaries are so common, it makes sense to take certain steps. All appliances in the home, such as television sets, typewriters, cameras, and such, should be marked with your Social Security number, and that number should be listed with your local police precinct. The precinct will lend you a marking tool for three days, and when it is returned, you will be given a Police Department decal to display on a door or in a window warning burglars that items inside have all been marked.

While this might not deter the casual thug, most experienced burglars prefer to take things from apartments where the valuables are not so readily identifiable. The reason is simple: Fences don't pay as much for stolen goods that have been marked.

Victims of rape should report the crime immediately. They should *not* bathe until they have had a medical examination, so the doctor can note any medical evidence of the acts committed. Inform the police of all details of the attack, and try to remember what the rapist said and how he said it. This may lead not only to his arrest but to a stronger case for the special Sex Crimes Unit of the borough's district attorney's office.

THE SUBWAY AT NIGHT

If you use the subway during off-hours, stay near the token booth until the train arrives. Once aboard, sit in the conductor's car. If you become suspicious of another passenger, strike up a conversation with others to show you're not traveling alone.



In talks to community groups, police specialists in crime prevention offer a wide range of survival strategies. But most of the audiences are more interested in resistance.

"What can I do to fight back?" one member of a Brooklyn community group based near the Kings Plaza Shopping Center asked Detective Guy Capolupo, a twenty-year-veteran detective, who was addressing the crowd.

"Once a criminal begins a robbery, he is going to finish," the detective said. "Resisting will only add violence to the situation. It is rare when a criminal can be chased by a victim."

"Then when should we resist?" another listener asked.

"You should know that the odds are stacked against you," the detective said. "We don't advocate surrender, but you should judge the odds."

"What about using Mace or some other kind of weapon?"

"The use of Mace and many other weapons is against the law," Detective Capolupo cautioned. "And they often wind up being used against the victim, especially Mace. The victims are usually so panicked by the experience that they shoot the stuff into their own eyes, or the wind blows the stuff right back at them."

"Then when should we resist?" another member of the increasingly exasperated audience asked.

"In a life-and-death situation," the detective said. "Then a kick in the groin can be effective, providing you hit well. Also, two fingers directed right at the eyes can blind and even kill."

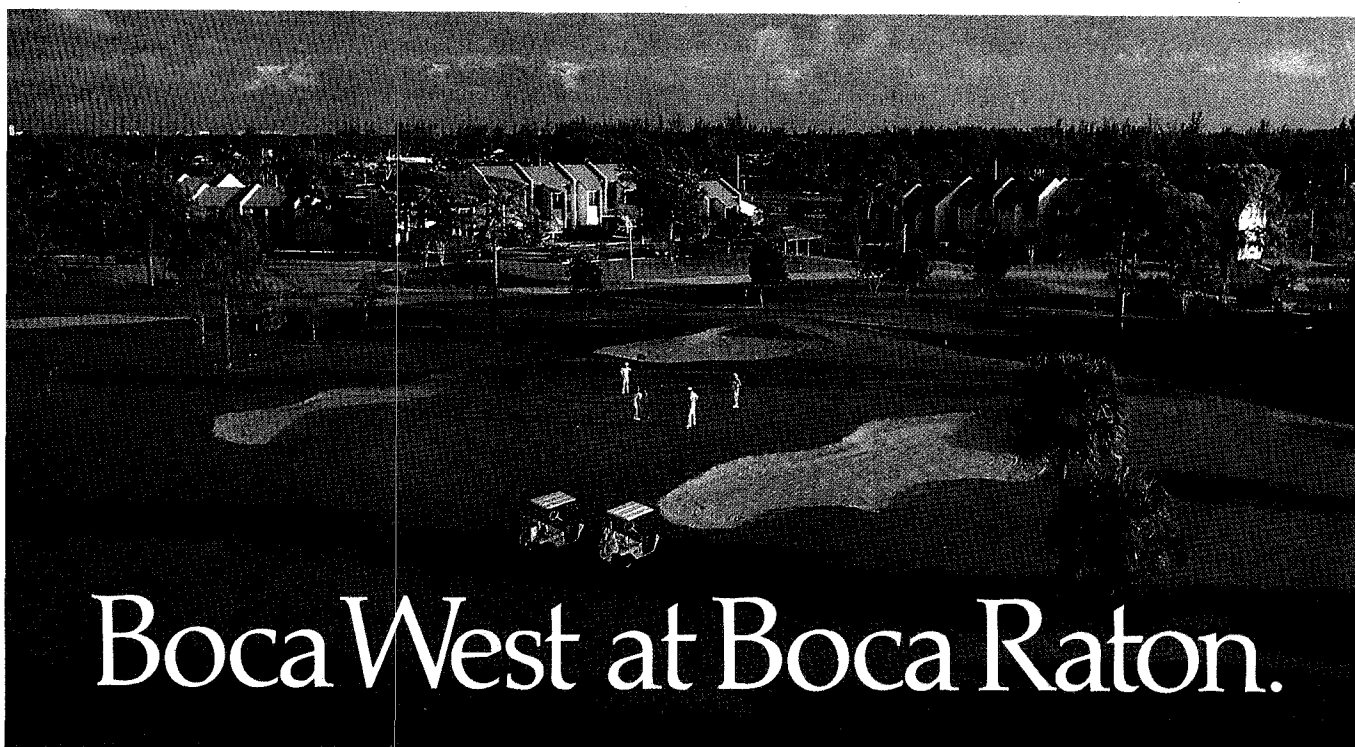
"But, remember," the detective continued, "the key to survival is not in trying to outshoot gunmen or playing tug-of-war with hard street kids."

"The key to survival is not escalating a property crime into a violent confrontation."

SPOTTING A BREAK-IN

If you get home and suspect there's been a burglary, don't go inside. The intruder may still be there. Close the door, get to a telephone, and tell police a burglary is "in progress." An almost surefire way to know if someone has been in your apartment is to leave a \$20 bill near the door. If it's gone when you return, you know you've been robbed.





Boca West at Boca Raton.

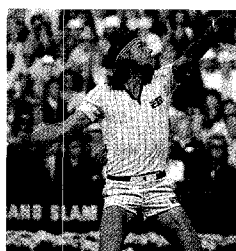
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ALL ABOUT LOCKS AND ALARMS

BY MICHAEL W. ROBBINS

Burglar-daunting security devices to safeguard your household treasures.

LOCK YOUR DOOR. THAT'S NO JOKE. Look at the numbers: A burglary occurs every ten seconds, and a Justice Department study of residential burglaries nationwide found that 44 percent involved no *break-in*. Nearly half of them began with an open window, a key under the doormat, an unlocked door.

Burglary is a crime of opportunity. Rarely is it planned like a Brink's heist. It's a quick hit on the softest available target, where no one's home and where a quick entry can be made without noise and without attracting attention.

Most burglars are opportunists: young, lazy, and not very skilled. Detective Guy Capolupo, a veteran New York Police Department crime-prevention officer (and licensed locksmith), says, "The average burglar doesn't know much, but he knows more—about doors and locks—than the average tenant." The average burglar knows that every residence has portable objects of value: stereo, TV, credit cards, clothes, silver. The legendary professional sneak thief—who plans major cleanouts against high-value targets like rare-coin collections, and who can pick locks and crack safes—does exist, and can be foiled only with elaborate and expensive security measures. But he's in a tiny minority. Most burglars, police agree, are impulsive amateurs.

It follows that most burglaries are preventable. Detective Capolupo estimates that "use of the proper technology could reduce residential burglaries by 40 to 70 percent."

"That doesn't have to mean 'fortress America,' with moats full of alligators," says Detective Sergeant Robert Nicolais, a security specialist with the Scarsdale Police Department. It just means making illegal entries risky, slow, difficult, visible, and noisy. It means making your place look and sound occupied by means of lights and radios on timers, and by having mail and trash taken care of. It means illuminating entrances. It means curbing talk

about your scheduled whereabouts: no more jolly phone tapes about your three-week trip to Peru. It means commonsense attention to *all* doors, doorframes, locks, windows, and skylights, and strict control of all keys. And, as a second line of defense, it may mean installing a burglar-alarm system.

DOORS

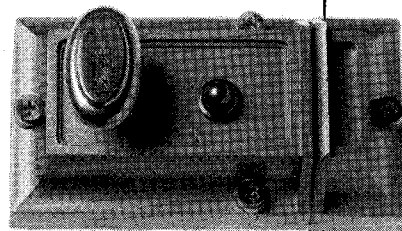
IT FIGURES: NO LOCK CAN BE STRONGER, more secure, than the door—or door-frame—on which it's mounted. In most forced entries, it is not the lock but the door that yields.

The most popular and successful method of break-in is to apply a crowbar or jimmy, or even a stout screwdriver, to the gap between door and jamb adjacent to the lock bolt. Exploiting the flexibility of the usual unbraced doorjamb, a prying burglar can readily lever a short lock bolt free of its *strike*, or socket. And walk in.

A door with panes of glass is simply a bad idea, unless the glass is backed up by a metal grille or is replaced by unbreakable polycarbonate-plastic panes. As for hollow-core doors, the name should be warning enough. They are *hollow*, and the veneer surface is no bulwark. "You can put your foot through them," says Detective Sergeant Nicolais. Or saw through them in seconds.

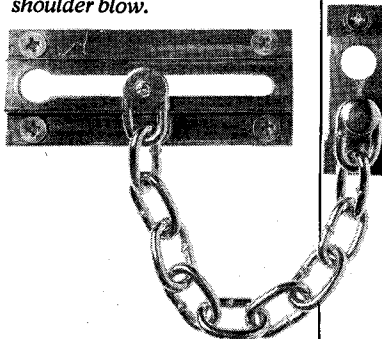
Many wooden doors that feel massive and appear secure include decorative inset panels of quite thin wood that are easily breached. Hollow doors are scarcely worth reinforcing, but paneled doors can be secured by covering the thin panels on the inside with half-inch plywood screwed deeply to the solid part of the door. In a former apartment of mine, such supplementary panels stood up to a noisy kicking long enough for neighbors to arrive.

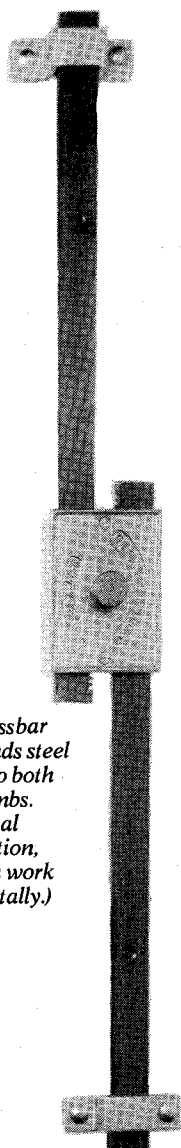
Hardwood doors on houses often have only *mortise* locks, in which the lock body is



A spring-latch lock's spring-loaded, tapered bolt is easy to pry open with a credit card.

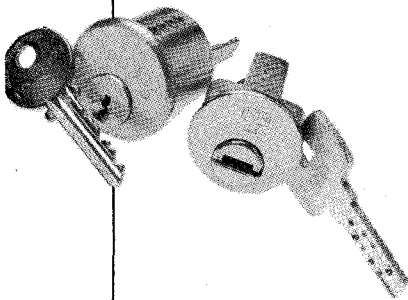
Don't open your door to a potential burglar! Most men can break a security chain with a shoulder blow.





The crossbar lock sends steel bars into both door jambs. (In actual installation, the bars work horizontally.)

While no lock cylinder is pickproof, "pick-resistant" cylinders offer enough of an obstacle to force thieves on to easier targets.



mounted in a sizable mortise, or hole, at the edge of the door. Thus hollowed out, the door may have only a quarter-inch of wood left to cover the lock. In that case, a full-length steel jimmy bar, or angle section, could supply more resistance.

An all-steel door, the type now found in most fireproof New York apartment buildings, is probably most secure, though not pleasing to the eye. Few burglars will be toting the torches and power tools necessary to breach it.

Whatever its material, an exterior door should be solidly mounted with hinge screws that reach into the wall stud, and should open *inward* so the vulnerable hinges are safely inside. Otherwise, it's a minor inconvenience for a burglar to drive the pins up and out of the hinges and to remove the entire door. A door with non-reversible exterior hinges may be secured by defacing the hinge pins, or by mounting horizontal metal dowels in the door near the hinges and drilling matching holes in the door jamb—thus pinning the door in place even when the hinges are removed.

LOCKS

THERE IS SOMETHING TALISMANIC about a big, heavy lock. Hang one on your door and you'll be . . . safe. Some of that is wishful thinking and some of it is wasteful thinking. A lock is only an obstacle, a time consumer. It can delay an entry, but no lock is secure forever. With enough time—and energy, know-how, and tools—any lock can be broken. Accordingly, locks are evaluated on a time scale: The Underwriters Laboratories' seal calls for five minutes' testing against "expert attack" by hammer, chisel, drill; ten minutes against picking. Savvy householders look for locks that will delay and frustrate the bad guys and send them along to easier marks, to quicker entries.

Key-in-knob door locks are often installed in new homes, and they are as popular with burglars as they are with contractors. The lock cylinder is entirely contained in the exterior doorknob and is vulnerable to a solid smack from a hammer. Or it can be sawed off.

Security chains are about as popular as key-in-knob locks. And about as effective. "Chains are a waste of time," concludes Detective Capolupo. "An average man can break one loose with a shoulder blow. Don't open the door. Use a peephole viewer instead."

The key-in-knob lock often comes with a *spring-loaded tapered bolt*—the metal "finger" that reaches from the door into the doorjamb—which is laughably easy to pry open with a credit card or kitchen knife or venetian-blind slat. Try it—it's almost fun.

All spring-latch locks should be replaced with *dead-bolt* locks. A "dead bolt" is simply a lock bolt that is not spring-actuated but must be advanced or retracted manually with a key or a thumb wheel. The bolt is thus at rest in the locked position and cannot be pried back with a credit card. To forestall jimmying, the lock should have a bolt at least one inch long and a secure strike.

A key-in-knob lock can be replaced by an interconnected lockset that fits the original

knob hole, secures the lock cylinder within the door, and uses a one-inch steel dead bolt. It will be better than a key-in-knob lock, but still not a formidable barrier; you'd be wise to supplement it with a strong auxiliary lock.

Police and locksmiths recommend *two* dead-bolt locks per exterior door (*Dee-fense! Dee-fense!*), with the auxiliary lock one to two feet from the original lock, to spread the impact of a blow to the door.

On solid-wood, Kalamein (steel-clad wood), or steel doors, an *auxiliary horizontal-dead-bolt lock*—like the Medeco Ultra 700 (\$125 to \$200), the Medeco D11 series (\$80 to \$200), the Schlage B560P (\$75 to \$150), and the Lori (\$55 to \$85)—can be installed. (All lock prices in this article include cost of installation.) Such locks are contained *within the door* and present only the round cylinder face and keyhole to the outside world. Installation of an all-metal strike box or a long steel "superstrike" plate makes this type even more effective.

A *rim lock*—whether horizontal or vertical in action—is mounted on the surface of the door inside the apartment. Adding a rim lock is the simplest way to add a second strong lock. Rim locks, also called "drop bolt" locks or "vertical dead bolts" (the original Segal 667, which costs about \$45 to \$60, is an example), can be added to steel doors but should be applied to wooden doors only if they can be through-bolted—secured by carriage bolts that go all the way through the door. If screw-mounted—even on hollow metal doors—they can be kicked loose. Rim locks with all-bronze bodies are usually recommended for reliability, and most can be installed by a semi-handly resident. ("They're not as secure on wood doors as on solid-steel or Kalamein doors," points out Larry Cohen of A-Art Discount Locksmiths.) *Double-side locks*, which require a key to open even from the inside, are something of a fire-evacuation hazard and are not permitted for residential use in New York City.

Style of lock installation is critical. Any lock or strike mounted on wood, for instance, should employ extra-long, two-to-three-inch wood screws, carefully fitted. If through-bolted, carriage bolts with smooth heads should be fitted to all exterior surfaces; otherwise, any burglar with a wrench or screwdriver could dismount your locks.

"It's important to protect your protection," Detective Capolupo cautions. Every lock should have its cylinder protected by a steel *guard plate* (mounted with smooth-headed carriage bolts) that fits closely over the lock, leaving only the minimum access hole for the key. Or in the case of a rim lock or auxiliary dead-bolt lock, the cylinder may be protected by a hardened-steel collar that makes gripping the cylinder difficult. Without a plate or collar, most ordinary lock cylinders can be wrenched loose and removed with common hand tools. Guard plates cost as little as \$2 and are the best single security device that can be added. "The plate will save the lock," says Capolupo. "And another thing: Burglars follow the line of least resistance. They'll choose the doorway *without* guard plates, which show that this resident understands security."

More elaborate security locks are, of course, available. The Fox *crossbar* lock, with stout double bars entering both jambs, has been around for most of this century. It remains effective, if somewhat unsightly, as long as its cylinder is protected by a guard plate or collar, and it's especially useful for outward-opening doors that cannot be reversed. It costs about \$125 to \$245 installed with a conventional lock cylinder.

A Fox *bar*, or *barricade lock*, with a steel rod slanting down into a floor socket, can be effective in adding strength to a weak door. It must be properly installed—the angle is crucial—and its cylinder should be guarded by a plate or collar. (It costs from \$50 to \$75.) Some locksmiths won't recommend it because the rod is vulnerable to displacement if there's a gap under the door. And especially hearty burglars have been known to bend the steel rod far enough to gain entry.

A *spider lock*, or *Mul-T-Lock*, is a variation on the crossbar theme, with four steel bolts reaching into sockets above, below, and to either side of the door. It is considered a good, secure lock but not foolproof. It must be professionally installed—the door must be removed and drilled—by mechanics authorized by the Mul-T-Lock company. It costs about \$200 to \$225 with a pick-resistant cylinder and like some other special locks cannot be taken with you when you move.

Most standard five-pin lock cylinders, whether mounted in a mortise lock, a dead bolt, a rim lock, a "police" lock, or whatever, can be replaced with a *pick-resistant cylinder*, usually with some odd key shape. Probably too much is made of pick resistance, inasmuch as under 1 percent of residential entries are effected by lock picking. Few burglars evidently know how to pick a lock. Why bother picking when so many doors can be kicked open or lock cylinders broken?

The Fichet Securim cylinder seems to be universally recommended as pick-resistant and otherwise secure. It costs about \$90 to \$120 installed in your lock. (All cylinder prices quoted include installation in a lock.) The Dom and Lori Kaba pick-resistant cylinders (each \$65 and up) are also difficult to break, says Charles Zipser, co-owner of Courtney Lock & Hardware, a Bronx lock distributor. But though the Medeco 10300 and 10400 series pick-resistant cylinders (\$40 to \$57) are tough to pick, Zipser says, they are easily defeated mechanically by a knowledgeable burglar. "Many locksmiths know about this one and still sell it anyway," Zipser says. Medeco has redesigned its pick-resistant cylinder several times, trying to stay ahead of resourceful entrants. (Many other locksmiths do consider Medeco quite secure for most applications, and they like it for its adaptability to any door and any lock.) Some tubular-key cylinders sold as pick-resistant are readily opened not only by available picking tools but by drilling or punching in the soft center section of the cylinder. In summary, then: Though no lock is pickproof and unbreakable, it is worthwhile to install a pick-resistant cylinder; that cylinder is one more obstacle, one more delay, for the burglar.

LOCKSMITHS

IF YOU CAN MANAGE A SCREWDRIVER AND power drill, you can probably install a guard plate, perhaps some replacement cylinders, perhaps a rim lock. For anything more complex, summon a locksmith. Because such details as careful fitting of bolts and holes, exact drill sizes, etc. can mean the difference between a door that holds and a door that yields, police suggest a locksmith even for basic installations.

"Locksmiths have the real keys to the city," says one New York detective. Accordingly, New York's 2,096 locksmiths are licensed by the city's Department of Consumer Affairs. Not a recommendation of competence or integrity, the license simply means the locksmith has sent in \$25 and furnished some documentary proof of being a qualified locksmith or passed an oral test that probably consisted of being asked questions by two licensed locksmiths.

The license also means that the locksmith passed a name-and-fingerprint check for a criminal record. The license is to be displayed in the locksmith's shop with the license number visible, the point being that if things go awry, you can report the licensee to the D.C.A.

Some cautions: The term "master locksmith" used in advertisements means nothing. Alvin Levine, president of the New York Locksmiths Association, told me, "Anyone can appoint himself a master locksmith." Nor does the oft-used term "bonded" mean much to the consumer: It just means the locksmith is covered if one of his employees gets in trouble on the job.

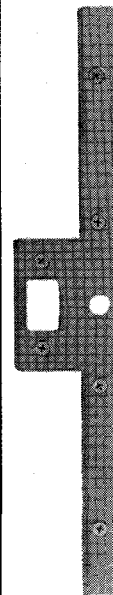
When choosing among the many locksmiths, consider those who've been in business for many years. Run the license number past the D.C.A. at 577-0111 and maybe the Better Business Bureau at 533-6200. Ask for three recent references—with similar installations—and call those people. And insist that the work be done by a licensed locksmith *himself*. (Apprentices—who need meet none of the above qualifications for licenses—are to do their work "under the direct supervision" of a licensed locksmith.)

If that seems like excessive caution, recall that in 1981, when the D.C.A. did an enforcement sweep, it found that on two occasions in all five boroughs at least *half* the licensed locksmiths and key-makers checked were illegally (i.e., without written consent of the building owner) duplicating *master* keys, and there were miscellaneous other code violations.

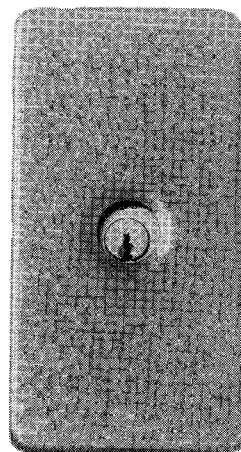
WINDOWS

WINDOWS ARE DIFFICULT TO SECURE—obviously—because glass is so easily smashed, because window construction is far weaker than door construction, and because window locks—if any—are so easily defeated. Realistically, the only ways to harden a window target are to replace the glass with polycarbonate plastic like General Electric's Lexan. Or to cover the

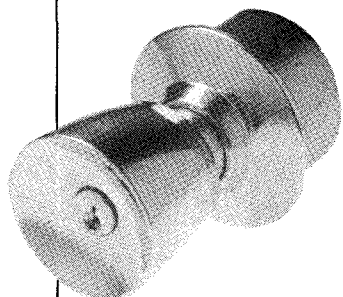
Guard plates for your locks and jimmy bars for the edges of your doors are inexpensive ways to forestall assault by crowbar.



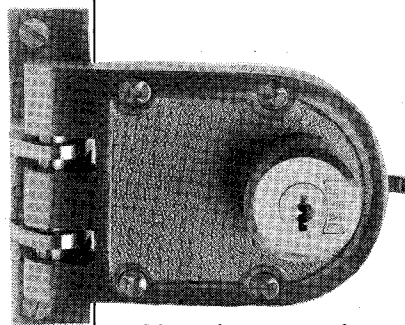
Be sure your lock bolt shoots into the metal socket of a strike plate, rather than merely into a cavity in the wood of the doorjamb.



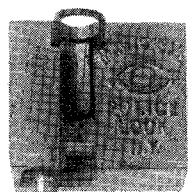
For only about \$2 (plus installation) you can get a guard plate to keep your lock from being pried out of the door.



One smart rap with a hammer can smack off a key-in-knob lock and let the villains in.



The surface-mounted rim lock is a secure lock. But "double side" versions, like this, which require key-unlocking from inside, are something of an evacuation hazard.



The bar (barricade) lock, whose rod fits into a floor socket, can add strength to a weak door.

glass with a solidly anchored metal grille.

Flimsy as they are, window locks should be used. A window lock is another obstacle, and it forces a determined burglar to break the glass, thus increasing the chances that his entry will be heard. Ordinary sash locks can be pried open with a kitchen knife. A jimmy under a window can supply the requisite pounds per square inch to lift the lock right out of the sash, screws and all, and lift the window—even a window that's been painted shut. Keyed sash locks are one inexpensive improvement, especially when installed with extra-long wood screws. The keys should be hung out of sight and out of arm's reach of the window. The point is, if a window can't be opened, the burglar must break out all the glass to enter, making noise and taking time.

The simplest, cheapest way to make double-hung wood-sash windows tough to open is to drill a one-quarter-inch hole at either upper corner of the lower sash. The hole must penetrate the lower sash and enter the upper-sash wood. Close-fitting steel machine screws should be slipped into the holes. These are tougher than any sash lock, and make a window jimmy-proof—again forcing the entrant to break a lot of glass and make a lot of noise.

If exterior steel grillwork is mounted over the glass, it should be securely bolted, and any accessible screwheads or bolts should be defaced to prevent their removal. The New York City Fire Code requires that any window to be used as a fire exit have a grille that is readily unlatchable and never key-locked.

Other window types, like cranking case-ments or those with metal-frame sashes, can be secured by removing cranks or applying rod or wedge locks—again forcing the burglar to choose *breakage*. Sliding glass patio doors are a security challenge of the first order. A series of carefully inserted screws along the inside top channel will make it hard to lever one door up and out of its channel, and a fitted board or broomstick inserted into the floor channel will forestall a forced sliding of the door. And special locks are available.

Finally, clear glass can be replaced with the embedded-chicken-wire style (kicking it out is time-consuming). Clear polycarbonate looks better and is damned near impossible to break. But the panes must be installed like panels, with holes drilled around the edge so the pane can be screwed to the window frame. If Lexan is installed like window glass, with glazier points and putty, the whole pane may be kicked in or dug loose. Also, Lexan scratches more easily than window glass and is far more expensive: Whereas a two-foot-by-three-foot pane of window glass may cost \$6 to \$10, Lexan will cost \$25 to \$50.

BURGLAR ALARMS

ARE BURGLAR ALARMS EFFECTIVE? Generally, the police say that, yes, an alarm is another deterrent, another obstacle, another line of defense. "With the noise, the burglar tends to leave," says Detective Capolupo. A rare determined few might stick around and try to silence the alarm, but most

won't take the chance and will simply move on to an easier, more vulnerable target. Alarm systems vary greatly in type, complexity, and cost. A fully installed and serviced system could easily cost several thousand dollars.

Essentially there are three types of security-alarm systems: a *local detector* that rings a bell or turns on a light; a *proprietary system* with closed-circuit TV and guards; and a *central-station system* with off-premises monitoring and respondent guards. For most urban situations, only the first type—the local alarm—is really worth considering.

Two modes of residential burglar-alarm protection may be purchased. A *perimeter* system safeguards the rim of one's space, be it house or apartment. Chiefly that means safeguarding doors and windows. A *motion detector* works inside one's space to signal an alien presence. A perimeter system is usually considered the first line of defense, with a motion detector as a backup. However, in a large, rambling house with so many windows and glass doors that a perimeter system would be prohibitively expensive, a motion detector (or perimeter-motion detector combination) might be considered the primary defense.

A perimeter system generally calls for more installation, while a motion detector is more nearly an over-the-counter purchase like an appliance.

What can a burglar-alarm system do for you? It merely *warns*; it does not take such physical countermeasures as locking the burglar in or out, or attacking him.

Like a nervous system, a burglar alarm has detectors, a central control, and a response device. When the detectors sense something amiss, a signal is flashed to a control center, a "brain" that selects an appropriate response and activates a sounding device.

The basic perimeter alarm system consists of sensors for each vulnerable opening (windows accessible only to Superman may be ignored), a central control box with a backup battery power supply (Con Ed's blackouts are just the sort of occasion when your system should be working), and a minimum eight-inch alarm bell. Many police and security specialists suggest a bell rather than a siren, to avoid confusing neighbors about whether they're hearing a fire engine, a smoke detector, an auto alarm, or what. In New York City, the bell is supposed to have a fifteen-minute cutoff device. Such a basic system, "hard-wired," or strung together with low-voltage connections, can be assembled by a handy resident for about \$70 to \$100 for the control center and battery backup, plus another \$20 for an eight-inch bell (\$32 if the bell is mounted outside and needs an all-weather housing), plus another \$8 to \$18 per window, depending on the type of window and the types of sensors used. At Abco Supply Company, at 387 Canal Street—one of several retail dealers who sell professional-quality burglar-alarm supplies to the do-it-yourselfer—Chris Tsavdar estimates that 70 percent of the hard-wired units he sells for apartment use cost between \$150 and \$175.

A wireless perimeter system saves the bother of stringing wires from door to door to

brain to bell, but does so at increased cost. Wireless detector-transmitters for each opening sell for \$30 to \$45 apiece (depending on whether they offer instant or delayed response to break-in), and the basic wireless control center costs about \$150 with a built-in siren and a backup battery power supply.

On the response end of a perimeter system, options beyond a simple bell are possible: Lights can be rigged to turn on or flash; a strobe light can be activated. Or you can have a telephone dialer programmed to dial a neighbor, an answering service, or the police, and to deliver a pre-recorded message like "Help! Help! Thieves are breaking into 10 Downing Street!" A basic unit costs \$175 to \$200, and more expensive models are equipped with "line seizure" to effect a call even on a busy telephone line, or an alarm that signals when a telephone line has been cut. However, in New York City the auto-dialer false-alarm rate has caused 911 operators to assign a low priority to a taped message.

The purpose of a motion-detector burglar alarm is to sense the presence of a warm, animate body *inside* your space when no one should be there. The familiar photocell-relay trap—upgraded with an invisible infrared beam—signals when a solid intruder passes between the light source and a reflector. The newer, passive infrared detector "reads" the level of radiant infrared energy within a room-size volume and responds to any abrupt change—such as the arrival of a 98.6-degree body in a 68-degree bedroom.

Ultrasonic and microwave motion detectors flood an area with generated energy, either high-pitched sound waves (above audible range) or radio waves. They read the normal echo pattern within the space; any anomalous motion, such as that of a burglar carrying your TV set, disturbs that normal echo pattern and the detector sounds an alarm.

"The point is not which of these motion detectors works best," says Detective Capolupo. "The point is which is *appropriate*, which will work in a given application, with a minimum of false alarms." All are more portable than a perimeter system and may make more sense for renters. None should operate in a space where benign objects (pets, children) are regularly moving.

A photocell relay is inexpensive at \$60 to \$125 but can cover only one straight-line area and may be too readily found and disabled by an intruder.

A passive infrared detector, at \$125 to \$150, utilizes mirror shapes, so it can, and *must*, be focused precisely within a space—say, above the head of a free-roaming dog that would otherwise trigger a false alarm. These detectors do respond to sudden temperature changes and could go off when a space heater or air conditioner goes on.

An ultrasonic unit, at \$75 to \$175, is compact and cost-effective, and is supposed to work only *within* a room. But turbulent air or external noises like those made by freight trains, jet planes, and backfiring trucks can cause an ultrasonic alarm to cry "Wolf!" The more expensive and sensitive models can be programmed to ignore such external noises.

A microwave motion detector, at \$150 to \$260, works like radar and is useful in larger spaces and where noise, air motion, or temperature changes might rule out infrared or ultrasonic units. However, microwaves are not confined by glass or dry walls and may read a neighbor or a passing truck as an intruder. Physical vibrations and fluorescent lights can also set off a microwave detector.

Most motion detectors are self-contained and need not be professionally installed. Most units come with sensitivity controls that permit "tuning" to the space and adjusting to prevent false alarms. Alarm bells should be located well away from the sensors, well away from the openings, and sufficiently inaccessible that a burglar would have a difficult time finding and disabling them.

Simple perimeter-alarm components and motion detectors can be purchased at chain electronic stores, like Radio Shack or Lafayette; at department stores, like Sears; and at large hardware stores. Such gear is acceptable for uncomplicated apartment setups. A few stores, Abco Supply and A & H Burglar Alarms, on Canal Street in Manhattan, sell the same components used by trade burglar-alarm installers—at retail prices. Police and security specialists I asked agreed that such professional-quality gear as that made by ADEMCO is superior to the chain-store gear—though for most simple applications the differences may not be significant. At Abco, when you buy components—even for a hard-wired perimeter system—the counter people will draw a clear diagram of your place and the way to hook up your system.

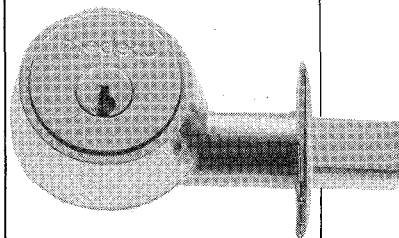
And now for some good news: In New York City (and many other places) you can get a *free* security survey of your home or apartment by calling the Police Department for an appointment. In New York, phone your precinct or the Crime Prevention Section at 520-9300 and it will send a security specialist. He will survey your perimeter and your openings, and suggest counter-burglar measures in a follow-up report that's hand-delivered to you.

We tried the N.Y.P.D. survey on a friend's apartment in Brooklyn, with impressive and disturbing results. Detective Guy Capolupo walked straight to the essential openings. He ignored the high side windows and stared at the fire escape. He asked questions: Where does the air shaft go? What's at the bottom of the fire escape? How far is it to the next building? Where does that door lead?

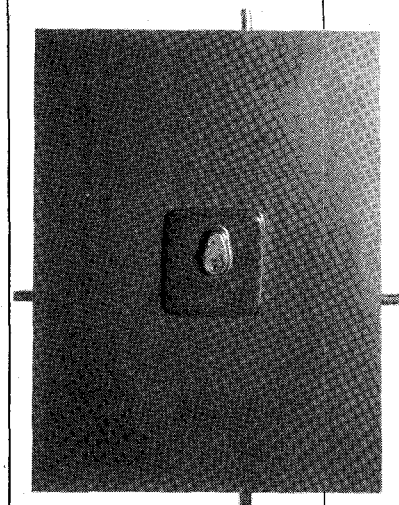
Detective Capolupo recommended folding gates for windows nearest the fire escape and new latches for the fire-escape door. He shook his head over the massive front door. "It'd never stand up to a serious assault." He crisply detailed the inadequacies of the hinges, the jambs, the lock, the lock cylinder. The guard plate was good, he conceded. Finally, he suggested a simple perimeter alarm system and spelled it out: Magnetic switch for the door, with breakage detectors for some windows, a control center, x feet of wire, an eight-inch bell with cutoff switch, and a backup power supply. He gave ball-park prices and made an installation diagram. His written report is to follow.

Makes you think.

Spring-latch locks and security chains are popular with burglars. A secure apartment requires solid doors equipped with peepholes and dead-bolt locks.



The dead-bolt lock has a non-spring-loaded bolt operated by a key or thumb wheel. All entrance doors should bear dead-bolt locks.



The Mul-T-Lock (spider lock) puts four steel bolts into sockets above, below, and to either side of the door.

THE ARTS OF SELF-DEFENSE

BY AVA PLAKINS AND WILLIAM TIFFT

Twelve learn-to-fight-back schools: your guide to unarmed resistance.

A PERSON SHOULD BE ABLE TO walk around like a human being in this society," says Aaron Banks, black-belt holder in karate and longtime self-defense instructor. "If fear constricts your life, you must learn how to handle that fear. Self-defense classes will allow you to keep it in proportion."

Learning self-defense can do more than calm your nerves, though. About 40 percent of all muggings and rapes in New York City in 1981 were committed *without* the use or display of a weapon, and if you're trained, you may have more of a chance against crime than you imagine. Self-defense courses can heighten your senses, teach you to put your panic to good use, speed up your reactions, increase your power, and expose you to your own limits and strengths. All this information leads to greater self-confidence. Since attackers look for the easiest, most frightened marks, a person whose manner conveys *ability* has, to some extent, removed himself from the vast sea of targets.

The best method of self-defense, bar none, is avoidance of a crime altogether, and the key to avoidance is being alert and trusting your instincts. This should be the basic premise of any self-defense course. (Stay away from any course that does not emphasize avoidance over fighting.) Many crime victims remember that they did have a "funny feeling" about that guy behind them... but they didn't want to make him feel bad by crossing the street. That funny feeling is a vestige of our fierce animal instincts; go with it.

If all avoidance strategies fail, though, and you are confronted with a mugger,



Repulsion: Student disarms Charles Nelson.

you will be partially armed if you've been taught to defend yourself. But what techniques are most useful for the man and woman in the street—the ordinary nonviolent, not particularly athletic New Yorker?

Oriental fighting techniques have become popular because they do not automatically grant the advantage to the larger fighter. Boxing, the traditional American form of self-defense, favors the fighter with the longer reach and the heavier weight. It just isn't dirty enough for the street.

The martial arts range from "soft," purely defensive aikido to "hard," aggressive Japanese or Okinawan karate.

The soft styles emphasize throws and feints, pressure on nerve centers, and the use of an opponent's weight against him. The hard styles emphasize the use of hands and feet as weapons to the vulnerable areas of the body. All of these techniques were designed for unarmed fighters; in fact, the word "karate" means "empty hand" in Japanese. Since all techniques overlap to a certain extent, a good teacher (*sensei*) will generally be familiar with a wide array of techniques. All of them have certain strengths and weaknesses.

Aikido develops "internal energy" and teaches defensive moves, but it lacks a repertoire of offensive actions. Judo, much like aikido, will certainly help you defensively, but the sport will not teach you to debilitate your assailant. Taekwondo, the Korean form of karate, places special emphasis on kicks; while the legs have great power and longer range, the kicks are difficult to perfect. Japanese karate is the most direct martial art; the movements are straight toward and "through" the attacker. Ju-jitsu, of which judo is merely the cleaned-up, sport version, involves kicks, hand strikes, holds, chokes, grabs, and many dirty moves. Kung fu, the grandfather of all the Oriental arts, covers all these techniques and more, up to and including poison on the hands. However, its special emphasis on complicated feints can make it take a long time to master.

The point of all these techniques is to develop mental discipline and, ultimately, the ability to remain calm when threatened. By going through the motions of fighting thousands of times in his dojo (school), the martial artist imprints certain moves on his brain and

his body. In that way he *breeds* reflex.

Many serious martial artists scoff at the very idea of short-term self-defense courses because they do not believe that responses can be shaped in a matter of months. But many techniques of self-defense are commonsensical, and others, such as a release from a choke, can be learned quickly. "You may have only a few seconds to save your life," says Bill Palmer, fourth-degree black belt in jujitsu, "and even a little training can make you faster than you were."

In recent years a number of very good schools that distill the best of all the Oriental techniques and discard much of the ceremony and ritual of the traditional schools have sprung up in New York City. These schools often devote less time to kata—the series of dance-like movements practiced by martial artists—and more time to simulating assaults and their responses. Here are some of the good schools; they were recommended by women's counseling centers, martial-arts practitioners, and rape counselors, and then instructors at the schools were observed in the process of teaching city survival skills.

No matter what martial style it concentrates on, a good school should detail the vulnerable areas of the body and teach you specific attacks to those areas. It should encourage the simulating of attacks. You should be able to ask your instructor how to escape a surprise attack in an elevator without being told that "the occasion will never arise if you know our techniques," as one instructor told us. A good curriculum *might* in-

clude some kind of physical contact, such as face slapping, shoving, tumbling, or easy punching, so that if you really do get attacked you won't freeze. This kind of contact is always highly controlled, optional, and can be stopped at any time. The point of it is not to hurt you, but to train you not to flinch as a blow comes toward you. It also shows you how much you can take and keep on going. If you have an injury or handicap, mention it to your instructor. He or she will take it into account.

You should always be taught to yell. Many women are embarrassed to make much noise. But not only will the *kiai* ("yell of the spirit") confuse your opponent, it will bring out your power. The yell comes from deep within your gut and releases energy.

What's the atmosphere like in a self-defense class? Machismo does not seem to be a part of the Oriental martial-arts ethic, so don't expect bluster or bravado from your instructor. In fact, *senseis* struck us as a singularly unassuming lot—sometimes even sweet in demeanor. Whether you want a class with rigid discipline, mild or even intense competition, or uniforms is a matter of personal preference.

Finally, you should be wary of places that purport to give you all you need to know in just two or three months. Any school that doesn't encourage you to get into better shape and to keep up your training is dispensing questionable advice. "Learning self-defense is like learning to drive," says Susan Murdock, founder of the Women's Martial Arts

Center. "If you don't keep it up, your skills diminish, and the number of situations you can handle also diminishes. It's up to you: How much of your world do you want to control?"

ESPECIALLY FOR WOMEN

BROOKLYN WOMEN'S MARTIAL ARTS

421 Fifth Avenue, near 8th Street
Park Slope, Brooklyn
788-1775

ALL B.W.M.A. SELF-DEFENSE teachers are volunteers, and their commitment to the belief that every woman can learn to defend herself is unparalleled here in the city. Teachers painstakingly explained the purpose and correct execution of every exercise and attack technique they demonstrated. Despite the near-overflow class of 52 women, the concentration level among students was intense.

B.W.M.A. is interested in reaching all women, and the class we observed was indeed made up of a wide assortment of young, old, white, black, Hispanic, thin, and fat students. By the end of the first session, students had practiced punches, kicks, *kiais*, and heel-of-the-hand strikes; many had been urged to do the first push-ups of their lives. Students also develop mental stamina through assertiveness and role-playing exercises. Many schools talk about a non-competitive, supportive approach, but this one really achieves it. All classes are for



Take that! Brooklyn Women's Martial Arts instructor simulates an eye stab.

women and girls (seven and up) only; child care is free. Self-defense classes are given on Saturdays from 1:30 to 4 P.M. in seven-week cycles; the next cycle begins March 13. Remarkably, the self-defense course is given absolutely free.

WOMEN'S MARTIAL ARTS CENTER

16 West 30th Street, fourth floor
685-4553

FOUNDER SUSAN MURDOCK, A fifth-degree black belt in goju ("hard-soft") karate, offers a self-protection course that includes instruction in basic strikes, kicks, escapes, and in assertiveness training (yelling, confrontation). There is no physical contact; training is conducted by simulations and the use of the punching bag. Like many other women's centers, W.M.A.C. strives for a non-competitive environment in which students can move at their own pace. Women of all ages and in any physical condition are welcome to join. Some classes are coed, but most are for women only. The center also offers classes in goju karate—which looked very good—body-building, yoga-stretch-relaxation, and calisthenics. Students can elect either to join the center (three-month, six-month, one-year, and two-year memberships are available; an annual membership is \$420 and entitles the student to unlimited attendance at the 38 weekly classes) or to pay for the self-defense course alone (\$80 for twelve weeks, one class a week). Classes are 50 minutes long. Special rates are available for students, senior citizens, and families.

CITY WOMAN'S SURVIVAL COURSE

West Side Y.M.C.A.
5 West 63rd Street
787-6557

IPUT LOTS OF PRESSURE ON MY STUDENTS," says Ms. Sidney Filson, a third-degree black belt in karate. "I enforce very strict military discipline. People stand in rows; there's no talking, and I don't care if they have to leave the room. I'm training them for the street; they can't ask to be excused when a mugger attacks." Filson trains women in both empty-hand techniques—kicks and punches—and in the use of a key-chain weapon she designed herself. Filson says that by the end of the course students should know how to defend against a front choke, side grab, and back grab, with and without the weapon. We did not observe any of Ms. Filson's classes; her course resumes on February 14 and runs for six Sundays from 12:30 to 2 P.M. The cost: \$35 for Y members, \$41 for non-members. Ms. Filson will also be teaching a senior citizens' survival course starting in February.

SCHOOLS FOR EVERYONE

SAFETY AND FITNESS EXCHANGE

541 Sixth Avenue, near 14th Street,
second floor
242-4874 or 929-4622

CO-FOUNDER PAM McDONNELL says SAFE is committed to a "non-competitive, non-judgmental, supportive approach" to self-defense. This approach works well for men and women who are inhibited, overweight, or out of shape; for people who have never succeeded at an athletic or physical activity; and for those who find rigid discipline counterproductive. SAFE counts at least one blind and several retarded women among its students; McDonnell is especially adept at getting traumatized women to express and use their anger. In one class we saw—a class of rape victims—women were encouraged to scream and punch the bag in a healthy way, and by the end of the class most of them were doing so. "We're not as disciplined as other schools," says co-founder Nancy Lanoue. "You can really show your feelings and your fears here."

Students acquire techniques at a slower pace than elsewhere, though; intermediate- and advanced-level students were working on some of the same techniques we saw at other schools' beginner and intermediate classes. Beginning and intermediate students can choose either women-only or coed classes; all advanced classes are coed. SAFE also offers classes for children (Saturdays at 10 A.M.), and for gay men and women (Tuesdays at 6 P.M.); rape and incest victims are given free eight-week scholarships. Classes run in eight-week cycles; the next cycle begins in mid-March. Students pay \$50 for one one-hour class a week, \$75 for two a week, \$90 for three a week, and \$100 for unlimited classes. No uniforms are required.

PERSON TO PERSON KARATE

465 Lexington Avenue, near 45th Street,
second floor
599-1966

SENSEI ROBERT SCAGLIONE BELIEVES that there are no magic formulas for self-defense. Instead, his students spend an hour a day at least twice a week getting into shape and practicing the traditional Okinawan array of punches, kicks, releases. Scaglione, a third-degree black belt and retired New York City policeman, points out the practical application of every move. He maintains that students should be able to put their training to practical use in about a year. The atmosphere is traditional, disciplined, very respectful, but friendly. All classes are open to all students; be-

ginners receive special attention. Unlimited attendance costs \$75 for one month, \$295 for six months, \$495 for a full year.

INTERNATIONAL MARTIAL ARTS INSTITUTE

The New York Conservatory of Dance
226 West 56th Street, third floor
664-9144

HEAD INSTRUCTOR ROBERT Cooper used to teach junior-high-school physical education, and his instructing expertise shows. Funny and immediately likable, he inspires even the beginner to go through a series of blocks, strikes, kicks, releases, falls, and knife-avoidance techniques in each class. ("I always teach about knives," says Cooper—"that's what happens.") There's a lot of tumbling, throwing, and sparring on mats, too. One excellent technique: students form a line and run up to the mats, where Cooper shoves them off their feet. They are learning how to deal with panic and how to fall. A third-degree black belt in taekwondo, a seventh-degree black belt in jujitsu, and a former boxer, Cooper always has a few black-belt friends on hand "for inspiration." Beginners are carefully led through the moves step by step and can join anytime. All of the classes are coed and cost \$40 a month; students can attend up to sixteen two-hour classes a month. Expect a rigorous but rollicking workout: Students and instructors really enjoy themselves. Uniforms are not required. Call the New York Conservatory of Dance and leave a message for Cooper.

AARON BANKS NEW YORK KARATE ACADEMY

1717 Broadway, near 54th Street
245-8086

AARON BANKS VIRTUALLY brought karate to the United States over two decades ago. His program is based on the traditional karate ideas of organization and discipline, but it also combines techniques from jujitsu, t'ai chi ch'uan, kung fu, and boxing. He believes that the hands are the foremost weapons, since most encounters take place up close. He exhorts his students not to back down when confronted by muggers—students learn to flash the "eye of the eagle"—a sign to let your assailant know that you are willing to fight. Banks cautions that this is "not an overnight operation." He advises a minimum of two sessions a week for up to a year, but there are intensive courses. Classes last from two to three hours apiece, are offered six days a week until 11 P.M., and cost from \$45 to \$60 a month.

**RICHARD CHUN'S
MARTIAL ARTS SCHOOL**
163 East 86th Street
722-2200

MR. CHUN'S PROGRAM COMBINES the officially recognized Korean techniques of taekwondo with techniques taken from karate, judo, aikido, and kung fu. He teaches this combined program for a student's first three months, then switches to taekwondo training exclusively. This is one of the more disciplined programs, demanding knowledge of karate history, philosophy, and even some basic Korean for promotion. Mr. Chun, the 1979 *Black Belt* magazine Hall of Fame Instructor of the Year, has a weight-and-exercise room and protec-

tioning, and he keeps his footwork simple: snap, kicks, and stomps, but no high kicking. He insists that students learn when to fight and when to yield; if they do fight, he advocates hurting the assailant before applying a choke, hold, or even a throw. Every move is taught from a natural stance, as if the student were waiting at a bus stop or walking along the street. His classes rarely contain more than four people, and he strongly suggests that students come with friends so they can practice out of class. His class struck us as particularly apt for older citizens and those who just aren't going to get involved in a long-term course. Students are not required to wear uniforms. Costs: fifteen 45-minute lessons, \$180; private lessons, \$25 per class. Evening classes are given six days a week.



Ouch! Ken Glickman applies pressure to two vulnerable spots at the side of the nose.

tive equipment for sparring. (But no contact or sparring is allowed for any but advanced students, and only black belts practice full contact—wearing pads. After two months of the beginners' course there is some light slapping and stomach punching in order to tighten muscles and teach self-control.) Mr. Chun feels it takes at least six months of study to become competent enough to use the techniques on the street. Cost: from \$35 to \$60 a month, plus a \$15 registration fee. Classes (60 to 90 minutes long) are given six days a week from noon to 8 P.M.

**CHARLES NELSON'S
SCHOOL OF SELF-DEFENSE**
151 West 72nd Street
362-3896

CHARLES NELSON HOLDS HIS self-defense classes in a room cluttered with papers, books, newspaper clippings, and the do's-and-don't's-according-to-Charles. Mr. Nelson believes in teaching a few techniques and teaching them well. He isn't concerned with con-

S. HENRY CHO'S KARATE INSTITUTE
139 East 56th Street
832-1660

MR. CHO, THE *Black Belt* HALL of Fame's 1971 Man of the Year, is one of New York City's most famous and well-respected *senseis*. Unlike many fellow Korean karate teachers, Mr. Cho emphasizes a relatively close fighting style, with less emphasis on the flashy and difficult high kicks that characterize taekwondo. This is a fairly disciplined program with a lot of workouts but little contact fighting. Although he teaches some self-defense techniques to a beginner, Mr. Cho holds back on practical application until the student has acquired a substantial amount of basic training.

Mr. Cho believes that it takes a good year before a student is both physically and mentally comfortable enough with the techniques to apply them successfully. He recommends that students come two to three times a week for one-hour classes. The cost varies from \$132

to \$161 for three months, depending on the frequency of weekly lessons, with a \$15 initiation fee and required uniforms starting at \$24.

SELF DEFENSE TRAINING CENTER
61 West 23rd Street
924-8810

I'M NOT CONCERNED THAT PEOPLE have a good time in my classes," says chief instructor Ken Glickman, a second-degree black belt in seido ("sincere way" karate). "If they don't act aggressively in my class, I'm doing something wrong." Glickman has combined techniques of karate, jujitsu, and armed-forces training into a very good, all-around practical course. Students learn about vulnerable areas of the body and practice kicks, blocks, punches, releases, and pressure-point techniques in beginning classes. They have ample opportunity to spar with one another and the punching bag. Instruction is friendly and attentive; the atmosphere is disciplined, not military. We did hear one complaint concerning the small size of the classroom. Costs are \$25 a month for one one-hour class a week, \$35 for two, \$41 for three, \$46 for four to six. Costs also include a one-time registration fee of \$22, textbooks at \$7.56, and uniforms from \$21. There will be special four- to six-week weekend classes beginning in March. All classes are coed.

SELF DEFENSE/JIU-JITSU
McBurney Y.M.C.A.
215 West 23rd Street
741-9216

IWORK WITH WHATEVER A student has," says teacher Bill Palmer, a fourth-degree black belt in jujitsu. "You need to know only one technique if you master it and learn to apply it from any angle." Palmer has incorporated techniques of karate, judo, jujitsu, and aikido into an eight-week course. He promises that students will sweat a lot and hurt a little, but by the end of the session a student will know how to defend against any frontal attack. "It's war out there," he says. "There's no reason you should have to fight fair." He encourages physical contact in his class so that students will get accustomed to being touched. But Palmer does not believe in face slapping. There are light punches in the stomach only for those men who are going into advanced jujitsu. Women are not punched. Palmer insists that his students try hard. He is intelligent, well trained, and pleasant. The course begins in February, is coed, and meets twice a week for one and a half hours a session. Cost: \$45 for Y members, \$60 for non-members. Palmer's classes were not in session when we did our research. ■



PUTTING A GUARD ON THE BLOCK

BY RANDY YOUNG

How to hire—and pay for—a private security detail.



NEW YORKERS ARE HIRING THEIR own troops in the war on crime. They are paying sizable sums to private security firms for guards to patrol their blocks during the high-crime hours.

Private guards, long commonplace in Manhattan's richest neighborhoods, are now watching over a growing number of communities throughout the city. And a host of security outfits—ranging from giants like Pinkerton's, Inc., to mom-and-pop operations—are scrambling for their business.

Hiring private security, however, is more complicated than simply putting up the money and calling in the help. The very job of raising that money—usually delegated to block or neighborhood associations—can be a daunting experience. Then, too, neighborhoods have to be prepared to provide their own systems to ensure their paid guards are doing the job.

In the end, though, private security is often worth the effort. Many of the neighborhoods using private guards say that crime has been cut back on their blocks and that residents tend to *feel* more at ease.

"We're creating a little island of safety here," says Karen Brounstein, president of the East 73rd Street Block Association, which covers the area from Fifth Avenue to Madison. "Since we hired our guard, we've had no violent crime. My only disappointment is that people here don't take it more seriously. We figured we needed 70 percent participation to cover the cost, and we haven't met that yet."

Other neighborhoods with private guards struggle to get 35 percent participation from families in their areas. This

can lead to friction between the payers and the free riders, since everyone on a block benefits from the service. "You usually hire a guard because of some crisis that erupts in the neighborhood," explains Mort Berkowitz, community-affairs director for the Citizens Committee for New York City. "But that problem usually disappears, and after a year you have new residents coming in who see a safe block, and they're not prepared to chip in. It becomes a constant effort to raise the money."

BERKOWITZ SPEAKS FROM EXPERIENCE. His own block, on West 84th in Manhattan, was forced to drop its three-year-old private guard service in 1974 after residents balked at making the quarterly payments. Predictably, there had been few violent incidents on the street for three years. (He says crime did rise after the private guards pulled out.)

An expert on block security, Berkowitz says he has spoken to dozens of groups about guard service and finds that most are totally unaware of the complexities. He advises neighborhoods to form a committee—usually within the framework of the block association—with responsibility for selecting a firm and monitoring its performance. In drawing up a contract, he adds, this committee should pay strict attention to such questions as: What days of the week does the guard patrol? Does he get a dinner break or eat on the job? Where does he go to the bathroom, and where does he stay in case of rain? Does he concentrate his surveillance activities on any particular area? What kind of back-up service does the security firm offer?

As for financing, Berkowitz urges any association contracting for guards to raise money for at least four months of service *in advance*. Where apartment buildings are involved, he suggests that each one have its own team of collectors, better to spread the load.

How much should residents be prepared to pay? Guard services are not cheap, and it could mean up to several hundred dollars a year per family, although that depends primarily on the number of contributors and the number of guard hours contracted for.

The Ditmas Park Association, in the Flatbush section of Brooklyn, pays about \$28,000 a year to Alert Armored Services, Ltd., a local concern, for eleven hours of patrol service a day, seven days a week, according to association president Robert Miller. That works out to about \$270 annually per paying member.

The West 104th Street Block Association in Manhattan asks for \$80 a year per apartment to cover the \$15,000 annual charges from Goff Security, a small firm based on the Upper West Side. Goff provides eight-hour-a-day security patrols for the association. But of the 450 apartment units on the block, association treasurer Joan Walter reports, "we're lucky if we get 35 percent participation." She adds that service was recently reduced from seven to five days a week because of collection problems.

When the East 73rd Street Block Association couldn't raise the money to foot the first six months of private guard service, it sent residents a "begging and pleading letter," according to association head Brounstein. The funds were raised quickly thanks to some generous benefactors, though the process of drumming up the \$22,000 annually for Pinkerton guards could still be grueling.

EVEN WITH THE MONEY IN HAND, some neighborhoods experience growing pains with their new guards. One association in Manhattan ran into problems the first night: Its guard quit after having a run-in with a suspected burglar. Other communities find they must experiment with a number of security outfits before finding one they like.

The guards themselves are an uneven lot. They often work for low wages and under difficult conditions. Training is usually minimal, though Pinkerton's says that in most cases its guards assigned to residential duty are "hand-picked" and have had extensive experience with the company. While many neighborhood guards are indeed highly professional, questions are constantly raised about the commitment or loyalty of others to the contracting communities.

Despite the problems, most of the associations retaining private guards are

convinced that their uniformed presence has been an effective deterrent to crime. Robert Miller, with the Ditmas Park Association, sees another major benefit: "If you report a prowler in your backyard, there's no certainty the police will respond. They simply have too many other calls. But when we call our [private security] patrol, they always come in minutes."

Kenneth Gidley, director of Pinkerton's Patrol and Inspection Service, claims that burglaries and street crime have declined an average of 60 percent in the 72 neighborhoods throughout the country that his firm serves. Five of these communities are in New York City.

IN NEIGHBORHOODS AS DIVERSE AS Park Slope and East Harlem, Midwood and Lenox Hill, people are supplementing the police by setting up volunteer citizens' patrols and block-watchers' groups.

"The motivation is self-preservation and a sense of community identity," says Richard Shapiro, director of the Police Department's Civilian Participation Program. There are now over 15,000 people from 135 organizations citywide in civilian neighborhood patrols, up from 5,000 participants and 60 organizations in 1977, according to Shapiro. Most patrol in private cars, though some walk the streets or apartment corridors in teams with flashlights and walkie-talkies. Block watchers, those neighborhood busybodies who fight crime by keeping vigil from their living-room windows, have also multiplied from 30,000 in 1977 to over 65,000 today.

As with the hiring of private guards, funding can be a problem for any fledgling effort. Since neither the city nor the police have money to offer, the citizen squads must be prepared to raise it on their own—from merchants, banks, businesses, citizens, and their own members. Some funding is also available on the public side from the New York State Division of Criminal Justice Services and on the private side from the Citizens Committee for New York City. But Shapiro cautions that most public and private foundations with grant money to offer citizens' groups want to see at least a year's track record.

In practice, the citizen patrollers serve as an extra set of eyes and ears on the streets. Typically, they report suspicious activities to a volunteer dispatcher located in a base station, who in turn alerts police. The citizen units have no police powers and are supposed to function solely as observers, not enforcers.

Though measuring the success of

Private security patrols are usually employed during evening hours, though a handful of neighborhoods raise enough money for two or even three shifts a day. For their part, the private guards have no police powers. Some, however, do carry guns and are likely to function in the same capacity as police in the event they spot a robbery or burglary in progress. They normally report any problems to their own company dispatchers, who in turn notify the police in that area.

"What do I think about private guard service?" asks Officer Anthony Ciffo of the 19th Precinct. "If people want it, why not? It's their money."

DO-IT-YOURSELF PATROLS

such patrols is difficult, there's evidence that they help curb crime. Shapiro (who was project director for the Midwood anti-crime program before going to the Police Department) reports a 17 percent felony reduction in that Brooklyn neighborhood over the last three years. That includes cutbacks of 29 percent in burglaries and 42 percent in auto larcenies, and a 1 percent increase in robberies at a time when they rose by 19 percent in surrounding parts of the borough.

The Lenox Hill Neighborhood Association, which helped start a variety of citizen anti-crime programs on Manhattan's Upper East Side, studied six blocks east of Third Avenue where volunteer efforts were in full swing. The study showed an average decrease in residential burglaries of over 40 percent for January to June of 1980 compared with the same period the previous year, according to association officer Paulette Geanacopoulos.

The Interfaith Civilian Patrol, in the Bronx's 50th Precinct (which covers Riverdale and other western-Bronx communities), takes credit for the rise in reported crime there. "It doesn't mean there's been more crime, simply that more is being reported, and we'd like to think we're in part responsible," says the I.C.P.'s Barbara Shulman. "It takes five years from the time a patrol starts operating before crime statistics start to drop noticeably."

Numbers, however, may be less important than the public's perception or fear of crime when it comes to rating the volunteer units. And here the value of the patrols seems indisputable. "People are constantly telling me, 'I see your car out and feel really good,'" says Gail Karlitz, of the Slope Citizens Anti-Crime Network, in Park Slope. "People are also getting more involved in the community and for the first time seeing what a neighborhood is all about. We know we've made a big difference."

—R.Y.



KEEPING BAD GUYS OFF THE STREETS

BY MICHAEL KRAMER

Government can do more to make sure crime doesn't pay.

BY NOW, YOU MAY BE WONDERING why we've been telling you how to lock yourselves in, instead of talking about locking *them* in. It's a good question, and the fear and hopelessness it reflects pervade the way most people, and not just New Yorkers, have come to view crime in America.

"The amazing thing," says Harvard's James Q. Wilson, who for two decades has been the nation's foremost thinker about crime, "is that we finally *know* what works and what doesn't. But now that we know, we're having a hell of a time implementing the lessons we've learned."

The most important lesson research has taught is that there is only one thing government can surely do about criminals. It can lock them up—and then be secure in the knowledge that while in jail they are not out committing more crimes. And that's about all government can know. The notion that prison can rehabilitate was a dream that lived too long. It doesn't. Period.

And while there certainly are "underlying" causes for crime, and while the problem will not go away until they are corrected, those causes—poverty, illegitimacy, the breakdown of family cohesiveness—are so far outside the ability of government to affect that talking about them only deflects from the few things government officials *can* do.

And they'd better do them fast. Each day brings new tales of horror, each year's statistics confirm the daily grind. The numbers are up—way up. And criminals know that crime pays. "They know," says Mayor Ed Koch, "that their chances of being caught are remote and their chances of going to prison if they

are caught are very, very low." There were over 625,000 felony complaints in New York in 1980. Fewer than 87,000 people were arrested, and fewer than 9,000 people got a prison sentence.

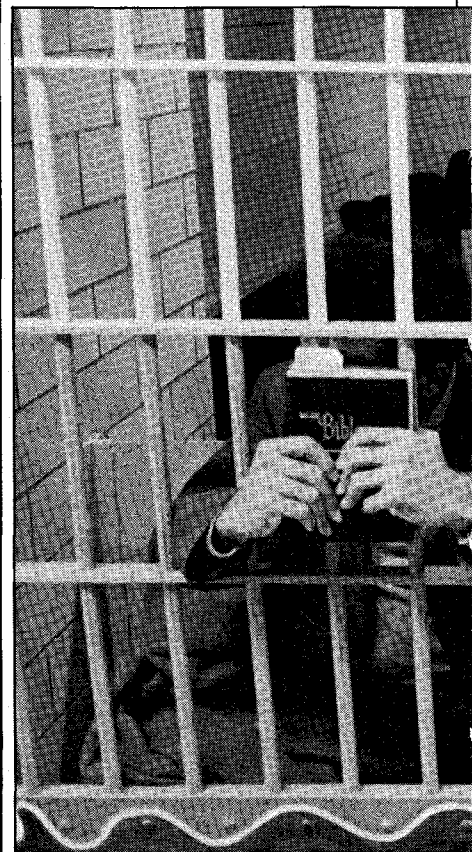
For some crimes, the chances of going to jail are even lower. There are more than 25,000 prisoners in the New York State system. Only nineteen are doing time for burglary, a crime that has been almost completely decriminalized. "About 100,000 automobiles were stolen in New York last year," says Jeremiah McKenna, general counsel to the State Senate's Select Committee on Crime. "Eight people are in jail for those thefts, but only because they added to their trouble by having the courts notice that they had long records or because they compounded their problem by running over someone with the stolen car."

WHAT'S HAPPENING? "WELL, it's not an identification problem," says McKenna. "We know who the bad guys are. They're arrested all the time, but many of them walk, no matter how many prior convictions they've had."

With a prison system operating at 112 percent of capacity, the problem is that there is no place to house even major criminals. The state's commissioner of correctional services, Thomas Coughlin, jokes that New York makes do only because, on any given day, hundreds of prisoners are being bused from one facility to another. Obviously, more prisons are needed. McKenna estimates that an increase in capacity just to 35,000 could put a dent in the problem. Others put the figure much higher. Off the record, a number of police officials estimate that

over 200,000 people walking the streets should be behind bars. Ed Koch, who doubts that the number is that high, says that even if the 200,000 figure is correct, a significant increase in the prison population shy of that number would deter the rest, since the risk of actually going to jail would climb.

In any event, the prospects for more jail space are not encouraging. New Yorkers defeated a \$500-million prison



City holding pen: Is the

bond issue last fall, and the state has said it can't come up with additional funds out of its regular budget. And a State Supreme Court justice recently forbade an emergency measure that would have put inmates two to a cell. He wouldn't even permit bedding prisoners in corridors and gyms.

One might expect that the law-and-order Reagan administration would help. A step in the right direction seemed to come from the U.S. Attorney General's Task Force on Violent Crime, which last summer called federal aid to help states build prisons the "No. 1 criminal justice priority." It recommended \$2 billion in aid, but Edwin Meese, President Reagan's top assistant, says that while the administration is "concerned and very sympathetic," it cannot "with the budget situation we have . . . financially afford" it. The administration is moving toward making military bases available to house state prisoners, but that's not all the feds could do. They could also make available to the states some cells in the underpopulated federal prison system. For their part, the states could enact bi-state compacts so that New York and Connecticut, for example, could build a prison that would house criminals from both while spreading the cost between them.

Even without new prison space, there is a chance that a more coherent sentencing policy could reduce crime. Peter Greenwood, a senior researcher at the Rand Corporation, will shortly publish a massive study that addresses this

point. Greenwood and his colleagues have spent years studying the records of prisoners in California, Michigan, and Texas. "What we've found," says Greenwood, "is that you can predict who will be a recidivist by evaluating his past record and behavior." Greenwood has developed a seven-point scale that identifies high-rate offenders who should be locked up for longer terms than other criminals who have committed similar crimes. In theory, judges consider past behavior in sentencing, but the disparities are so great that the results have been meaningless; the crime rates haven't been cut at all.

Greenwood is confident that in California the robbery rate could be reduced by 15 percent simply by confining chronic offenders for longer terms. He calls his program "selective incapacitation" and says that it is a "trade-off against creating more prisons, which the legislature is reluctant to do, for lack of money." In order to "make dramatic changes in the crime rate," says Greenwood, "you really must create more prison space, but selective incapacitation can help you out if you won't spend the dollars."

Greenwood's study, which quantifies the theoretical work of others, is an effort that must be replicated in New York. Long terms are not always necessary, but some prisoners should get longer terms than others, not as a deterrent to future criminals but simply as a means of keeping the really bad apples off the streets.

INCREASED PRISON SPACE—OR MORE imaginative sentencing—is only one area that needs immediate attention. Here are some others:

□ **Juvenile justice:** The criminal-justice system, failing at almost every juncture, fails first with the kids. "For a long time," says Jerry McKenna, "the experts believed the problem would die out as the baby boom passed. But juvenile criminals typically come from broken homes and are illegitimate. That condition is increasing, and juvenile crime is increasing right along with it. And when these young criminals do enter the system, their treatment is a joke. They're paid to clean their rooms and rewarded with Knicks tickets just for not making a fuss that day. No wonder they're unprepared for the real world when they're returned to it. I haven't given up on trying to rehabilitate these kids at the very youngest age, but you can't do that by taking some guy off the civil-service rolls and paying him \$12,000 a year and expecting him to understand how to deal with these kids. That requires special training and special people, and they just don't exist."

Short of a massive commitment to proper treatment, government can at least insist that repeat offenders be identified properly. "Currently," says Ed Koch, "since the kids are almost never fingerprinted and give false names when they're arrested, there's almost no way to compile a record that would permit a judge to make a reasoned determination as to how dangerous a child might be. We need to be able to fingerprint, and we have to permit judges who try adults to consider—or just to get their hands on—the juvenile records of the people who come before them. This may sound elementary, and it is, we don't do it."

□ **Bail reform:** Bail reform is a euphemism for preventive detention. "But a useful one," says Mayor Koch. "We'll never get it if we call it preventive detention."

At least 25 percent of the serious crime in New York City is now being committed by people on bail awaiting trial. The Constitution *seems* to say that bail should be set for the sole purpose of ensuring a defendant's presence at trial. The Supreme Court is considering a case on this point during this term. In the meantime, the Senate Judiciary Committee has approved a bill that would permit federal judges to take a person's "dangerousness" into account when setting bail.

In many ways, the debate over preventive detention is symbolic of the shift toward placing society's safety above a defendant's rights. In a less convulsive time, preventive detention would be laughed at. Today, it is desperately needed. The injustices that might occur are outweighed by the need to protect the innocent. And, in reality, so much is



way to identify chronic offenders and assure them the longest prison terms?



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known, or can be learned, about an accused criminal that a true miscarriage of justice would likely be a rare exception.

Community action: Much of a policeman's time is spent responding to nuisance complaints like family disputes. The cops are needed for more important work. The auxiliary force should be expanded, because its mere presence deters crime. "This is the one area that requires the most attention as far as policing is concerned," says James Wilson. "More cops are required, too, but public order is still a community function. The people themselves must again become involved in their own protection, and they can do it without having everyone carry guns."

Private security guards are now a multi-million-dollar business in New York. But these guards mostly protect office buildings. They are needed on the streets as well. Block guards have proved effective, and they should be everywhere. Given government's budget constraints, some creative funding mechanism must be developed. Perhaps citizens could be granted tax credits for contributing toward the hiring of community guards. A change in the Internal Revenue Code would be necessary, but this is just the kind of local action Ronald Reagan says he wants, and he should support such a proposal.

Court reform: So much needs to be done. More judges would be nice, but if there is any money around, it should go for jail cells first. So the judges should be required to work double shifts in order to cut into their backlogs and to reduce the number of probationary sentences handed out in lieu of trials. The judges won't like it, but so what?

Split calendars are urgently needed. Now most cases in criminal court are scheduled to be heard at 9:30 A.M., and each court part may have as many as 100 cases scheduled every day. Needless to say, there's a lot of sitting around, a lot of wasted time. Split calendars—a 9:30 A.M. and a 2 P.M. term, for example—would ease the situation.

Currently, all New York juries must be sequestered. Even the federal system doesn't require this. It is often unnecessary and always costly. Judges should have the discretion to waive sequestration.

Voir dire, the interrogation of prospective jurors, consumes about one-third of all court time. In the federal system, the judge conducts the voir dire, and a great deal of time is saved. New York should do the same—or at least curtail the seemingly endless questioning by counsel.

The law now requires that a defendant be released within 72 hours if the felony complaint concerning him is not acted upon. This is an impossible rule given the increasing number of defendants—many of whom should never be released

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on bail. At the very least, the 72-hour period should be lengthened.

Sentencing is a failure and a fraud. Lawrence Cooke, the state's chief judge, would like a felony-sentence-review court that does nothing but hear appeals of sentences by defendants or prosecutors. This could help eliminate sentencing disparity within New York State. Some judges are fighting their chief—they want to retain the power to sentence without review—but by their actions over time they have forfeited their right to hold that power. Cooke's proposal should be adopted by the Legislature immediately.

□ **Unification:** The cops blame the district attorneys, the district attorneys blame the judges—and so on. There are so many parts to the criminal-justice system that justice is rarely served. Either the chief judge should be given absolute control over the courts—and the attorney general total control over the D.A.'s—or a new criminal-justice czar should be named.

In speaking with people at all levels of the system, the glaring fault heard about most is the lack of accountability. In theory, the governor has vast powers. But most governors are reluctant to use them lest they be held accountable for failure. It's easier for the governor, too, to point the finger. Some years ago, when he sought to battle the growing narcotics problem, Governor Rockefeller used his powers to create special narcotics courts. That kind of push is needed now. Absent the political will to take the likely heat, the governor and the Legislature should entrust the whole system to a third party to whom everyone would report.

□ **The death penalty:** "We'll never get a handle on crime until we bring back the death penalty." Hugh Carey is about the only politician around who hasn't said something like that at one time or another. The fact is, it is impossible to know if the death penalty is a deterrent. If it is to be reimposed as an expression of society's outrage, let it be for that reason. But let's not get hung up on the deterrence issue. Florida has reinstated the death penalty, and its current crime wave makes New York's seem slight by comparison. Perhaps the best reason for restoring the death penalty would be to make it clear once and for all that it isn't the answer. Maybe then we could turn our attention to some real solutions.

IT IS IMPOSSIBLE TO OVEREMPHASIZE Jim Wilson's point. In the last decade, America has learned a great deal about those few ways of combating crime that really work. What's required now is the determination to carry forth the changes those lessons imply—no matter how many liberal shibboleths must be sacrificed in the process.



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THREE FACES OF BEETHOVEN

“...Arrau's ideas are wiser than ever. Rosen's playing was spontaneous and analytical, Barenboim's glamorous but glib...”

CLAUDIO ARRAU, CHARLES ROSEN, AND Daniel Barenboim were in town recently to play music by three different composers, all of them named Beethoven. Most people will tell you that there was only one Beethoven, but some of us know better: The *Appassionata* Sonata may appear to be a fixed entity when studied on the printed page, but no two pianists ever make the notes sound like the same piece. There are as many approaches to Beethoven as there are musicians to interpret him, and that means an inexhaustible variety of opinion on the subject.

Mystics could claim that Claudio Arrau has a direct line to the composer. Arrau's mentor in Berlin before World War I was Martin Krause, a pupil and close associate of the aged Liszt, who in turn, as a boy of eleven, had played for Beethoven. The great man rewarded the child prodigy with a kiss on the forehead—an artistic christening, as Liszt liked to recall in later years, although he conveniently neglected to mention that Beethoven was deaf as a post in 1823. No matter. Even if that benediction was only symbolic, it seems to reverberate in Arrau's Beethoven today.

At his Carnegie Hall recital, Arrau performed the *Appassionata* and *Les Adieux* sonatas in a penetrating manner that left very little unsaid about these two scores—or at least Arrau conveyed that impression as long as he had his fingers on the keyboard: his concentration unwavering, his vitality irrepressible, and his ideas about the music wiser than ever on the eve of his seventy-ninth birthday. Every moment was crucial, richly characterized and made into a gripping totality. After the notes had died away, it occurred to me that some of the physical energy and relentless drive of middle-period Beethoven had been sacrificed to searching introspection, while Arrau's typically bronzed tone seemed a bit less deep-centered than usual—small points, in view of what had been accomplished and only proving that no one ever has the last word on this composer.

Liszt appropriately occupied Arrau's attention for the rest of the evening. Drawing on his intensive study with Krause 70 years ago, Arrau is legitimately close to the source. He effort-



Claudio Arrau: His musical lineage springs from the source—the composer himself.

lessly commanded the huge 30-minute span of the B minor Sonata and communicated its spiritual core with a magisterial authority that eludes most other pianists. The same sort of illumination may be heard on Arrau's new recording of the two Liszt concertos (Philips 9500 780), eloquent accounts that for once explore the innovative design and interior emotion of these war-horses instead of their more obvious surface virtuosity.

Charles Rosen followed Arrau in Carnegie Hall a few evenings later with an all-Beethoven recital that also included the *Appassionata* as well as the three Op. 31 sonatas. Although Rosen numbers among his teachers such legendary masters of the old Romantic school as Moriz Rosenthal and Leopold Godowsky, his style is utterly foreign to theirs, let alone to that of such a quasi-mystical soul as Arrau. Rosen, at the age of 54, cultivates the rigorously objective approach to music that characterizes the work of so many pianists of his generation. His playing is usually described as “severely intellectual,” a label that he recently challenged as unfair, and an automatic response from critics because of his academic background and his remarkable ability to write about the musical process with such keen lucidity.

In this Beethoven recital, Rosen was apparently out to show the world that he can be as spontaneous and impassioned as the next pianist without compromising his analytical point of view. For the most part he succeeded, and precisely where the blindly intuitive Beethoven of such heart-on-sleeve types as Horowitz and Lazar Berman fails miserably. His performances had the stamp of a supremely literate musician who could account for every structural twist and turn in these stormy works, yet he still made expressive capital from the inspiration of the moment. The three contrasting sonatas of Op. 31 were especially effective, vividly personalized and bracingly articulated. Listening to Rosen play the same music on a new Nonesuch release containing all the middle-period sonatas is a startling demonstration of how different such a self-conscious pianist can sound in the recording studio (NC 78010). On disk, Rosen is much more detached, his tempos more deliberate, and the point making more didactic—an absorbing experience for anyone who wants to hear a lecture recital on Beethoven, but not very nourishing for the spirit.

Beethoven for the carriage trade might be one way to describe Daniel Barenboim's glamorous but glib performances of all five concertos on two

consecutive evenings with the New York Philharmonic led by Zubin Mehta. Barenboim played each work immaculately. His pearly tone, technical polish, and unruffled composure remained amazingly consistent throughout this marathon, a severe challenge to any pianist's physical and mental stamina.

Only a few orchestral imprecisions and awkward dovetailings unsettled five imperturbable interpretations, surprisingly bland accounts from a musician with Barenboim's reputation for Romantic emphasis. Perhaps he was playing it safe at the prospect of downing so much Beethoven in two greedy gulps. For all the lovely pianistic effects, it was impossible to be deeply stirred by such glossy readings, which rarely suggested that the composer was interested in anything more than pretty rippling surfaces. With luck, Barenboim will find more to say about Beethoven later this month, when he dons his conductor's hat to lead the nine symphonies in Carnegie Hall with the Orchestre de Paris.

YOU MIGHT THINK THAT JAMES LEVINE would have little time left after his opera chores—he has already led more operas at the Metropolitan than any other conductor in the company's history, and this season almost half the repertoire comes

under his care. In addition to that work load, this winter Levine is directing a chamber-music series called **Music From Ravinia**, musical reminiscences of the summer festival he oversees every year in Chicago. The first concert in Alice Tully Hall was a delightful occasion on the whole, a good indication of what makes Ravinia's fare so stimulating compared to the tired, unimaginative programming New Yorkers get each August at Lincoln Center's Mostly Mozart Festival.

Levine brought a quartet of singers with him, four young voices he has been carefully nurturing at the Met over the past few years: Kathleen Battle, Isola Jones, Philip Creech, and John Cheek. Both sets of Brahms's *Liebeslieder* Waltzes were the featured items of the evening, along with six Schumann duets and eight songs by Schubert—vocal chamber music, in short, the sort of sophisticated parlor entertainment that could be heard in every civilized European household 150 years ago but now rarely performed. Affectionately accompanied by Levine and Jeffrey Tate, the lilting Brahms confections had just the right touch of relaxed informality and easy grace as well as a disarmingly seductive vocal blend of whipped-cream consistency.

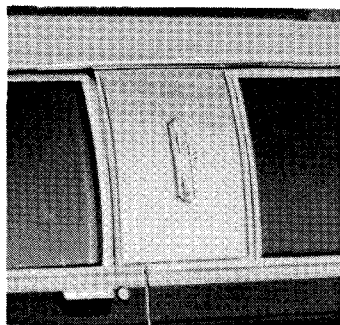
It may be unfair to single out one

singer from this homogeneous ensemble, but Kathleen Battle shone brighter than her colleagues, particularly in four Schubert lieder. The exquisite purity of her soprano and delicious interpretive strokes whetted the appetite for her first solo Tully Hall recital scheduled for May 2.

ONE OF THE FEW TRULY INSPIRED SINGING actresses we have today, Elisabeth Söderström visited New York last week for a recital in Tully Hall. She was not in optimum voice on that chilly afternoon, but her program of Scandinavian and Russian songs rarely disappointed. Söderström is such a warmly communicative and musically sensitive presence that she can transform anything, even sentimental trash, into great art, and she had the audience hanging on every note. Now that Söderström has raised her family and returned to the international operatic scene, the Metropolitan should be begging for her services after a twenty-year absence from the company; but no. True, she will finally sing her classic *Marschallin* in *Der Rosenkavalier* with the Met next season, but only on tour, and there are no plans to bring her back—hardly the first time airy indifference has prevented Met audiences from seeing a major artist.

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ACHES AND THANES

"...The most remarkable thing about *Aching Heart* is its supreme ability not to make dramatic or any other kind of sense..."

IN CERTAIN CIRCLES, MOSTLY AROUND Harvard, where he teaches English, William Alfred enjoys a reputation as a poet and playwright of parts. I have always considered his poetry nil, and his playwriting—consisting hitherto of a dreary and derivative *Agamemnon* and the well-meaning but paltry *Hogan's Goat*—negligible. The latter was a verse play about ward heelers and lace-curtain Irishry in Brooklyn, 1890. When it reached poetic heights—level A—it read: "But thanks to the words from the open grave of your mouth/I see that fear for the wind in fog that it is/And it is killed for good," which, as metaphor goes, is both mixed and trite. But the fearless wind-killer was more often writing on level B, viz.: "I'd be amazed at you two, May and Jack,/If I'd not noticed the liberties you've been taking/These past few months. There'll be an end to that." Why would such a thing want to posture as verse?

There is no hope for verse drama in our age, as the disheartening productions of T. S. Eliot, Christopher Fry, and others have demonstrated, although it can perhaps be used ironically as it has been by Auden and Isherwood. Alfred's new play (actually not new—it has been kicking around for years), *The Curse of an Aching Heart*, may or may not be in verse—who can tell with such writing and acting?—but it is solid level-B stuff, except for the occasional poetic flight as in "When there's no going backward, and no going forward, where do you go? I want to know: Where do you go?" Nowhere, I suppose, like this writing.

The Curse of an Aching Heart begins with a Prologue in 1942, as a woman is standing with her back to us amid what may be John Lee Beatty's first unsuccessful set: a Brooklyn street teeming with fire escapes, which can revolve into a Brooklyn interior teeming with fire escapes. Suddenly, in a spotlight, the woman wheels around in what is, presumably, known as a star turn, and stands revealed as Faye Dunaway. She advances to the footlights and says glowingly: "Oh, yes!" With this the Prologue ends, and the rest of the play becomes much less clear. First we are in 1923, and Frances Duffy (Miss D.) and her best friend, Gertrude "Lulu" Fitter, are on roller skates, bickering, making up, scheming, and singing together. It is a

perfectly useless scene, establishing nothing more than that there is a handsome boy in class, Martin "Lugs" Walsh, on whom Fran has a crush. There follows a 1925 scene in which orphaned Fran is sixteen and living with Uncle



Belle on wheels: Faye Dunaway.

John Joseph "Jo Jo" Finn and his wife, Gertrude (not to be confused with Lulu), and when she puts on a smart outfit for a movie date, Uncle Jo Jo kisses her incestuously on the lips, forcing her to leave home.

The next scene, in 1927, shows us Fran and Lulu going to work on a cute trolley car captained by Pasquale "Packy" Malardino, who has a thing for Lulu. After many undramatic and uncomic peripeties, during which Fran, now living on her own, is playing hostess to such swains as stuffy J. Stanislaus

McGahey and amiable Aloysius "Wishy" Burke, a double wedding is suddenly in the offing: Fran and Lugs (both of them happily still virgins), and Lulu and Packy. There are some anti-German jokes at the expense of a German landlord who quotes a Heine (or Heinie) poem, and the girls often interlard their conversations in Brooklynesque (all characters speak that language, though each has a different conception of it) with bits of Gaelic.

In 1935, Lulu is prosperously married to Packy, and Fran rather less prosperously to Lugs, who drinks and becomes violent, knocking over funeral flower arrangements—offstage, to be sure, where all the good things happen. Fran and Aunt Gertrude, whom, along with Uncle Jo Jo, Fran has avoided since that incestuous kiss, have met at Wishy's funeral and try to have things out and make up, unsuccessfully. Then we move on to 1942, the Prologue year. Aunt Gertrude has been carted off to the loony bin, and Jo Jo is in a wheelchair (like almost everybody else in this season's plays). Fran and her son, Martin Thomas Walsh, have come over to help: Thomas does the floor while Fran cooks and converses with Jo Jo only in the third person through the boy. Meanwhile Lugs is always away from home, Wishy is still in the grave, and an oft-mentioned Miggsy is...but who the hell is Miggsy? Jo Jo and Fran finally embrace nonincestuously, while the peas get burned. Or was that an earlier meal?

Then we are back where the Prologue ended. Thomas doesn't want to be hugged by his mom (when Lugs is off gallivanting, Gertrude in the bin, Wishy dead, and Miggsy I forget where), and Fran replies cheerfully: "Who's hugging you? I was hugging life!" And she repeats a couple of times the opening "Yes!," then turns to go off to an unnamed destination, possibly Dublin, to become Molly Bloom. And what of Mr. Alfred's poetry? It scales level A with such effusions as "Look how she shined the faucet—like frozen sunlight" and "There's places a guy can touch you to make you feel there's more between you than just his hand." Mostly, though, it is back on level B, wallowing in the language of old movies with a "four-eyed brother of his" who "chewed a rug with

me" and regaling us with the likes of "That's one slick bozo!" and "There's this bimbo there giving me the glad eye." If there were such a thing as the glad ear, Mr. Alfred's diction would give it to us.

And Faye Dunaway? She tries very gallantly and very hard indeed, so much so that she utters her peculiar (not to say odd) version of low Brooklynese with a reverence more suited to attempts at high Oxonian. And she works at being childlike, warm, and unfussily feminine so heroically that it comes out calculated, enlarged, and somehow static, like a slide projection. Among the others, Beverly May, Paul McCrane, and Terrance O'Quinn fare best; the remnants range from obvious (Colin Stinton) through poor (Bernie McInerney) to teeth-on-edge-setting (Audrey Neenan, Jon Polito). There is also syrupy music by Clabe Richardson, and routine staging by Gerald Gutierrez.

But the most remarkable thing is the play's supreme ability not to make dramatic or any other kind of sense. Key characters barely if at all appear, key scenes take place offstage, and the dialogue is obscured by shouting, thick Brooklynese, Gaelic, and Mr. Alfred's obliqueness, discontinuity, and straining for effect. After a while, one gives up; if my mind had worn a pedometer, God knows how many miles of wandering it would have registered.

AS BOTH DIRECTOR AND PROTAGONIST, Nicol Williamson has turned *Macbeth*—all of it—into a tale told by an idiot. Not one scene is allowed to work, not one line of poetry to survive as poetry; nothing becomes this production like our leaving it. Well, there is one exception: Joyce Fideor is a decent and dignified Lady Macduff, and can be understood throughout. The others, partly because of the poor acoustics (you can't do *Macbeth* in the round, least of all in *this* round), but more because of their appalling elocution—and this goes for Williamson as much as for anyone—cannot even be deciphered most of the time. But the heard lines are more bitter than the unheard.

Williamson looks like a mean, lower-class, contemporary Londoner (though he is actually a Scot), and begins to play Macbeth as a sneaky, untrustworthy lowlife, corrupt before he has clapped eyes on a single witch. Forthwith, he whines, snivels, mutters, drones, rattles, pules, and sometimes shrieks; at any moment he may lapse into Bill Maitland of *Inadmissible Evidence*, which may be the only part he is still fit to play. Macbeth is a villain, but of heroic stature, partly redeemed by three things: his poetic utterance, a conscience that never stops tormenting him, and desperate courage at the end. Williamson sys-

tematically undercuts, discards, or stomps on all three.

On top of his naturally cacophonous voice—like an untuned toy trumpet—he breaks up lines grotesquely; ignores all promptings of sense in the tempos, volume, and pitch of his delivery; rants or whispers or mouths without uttering a sound (while grimacing profusely), and always without a trace of period feeling. (To be sure, Julie Weiss's loathsomeness as well as stupid costumes are of at least three different periods, which doesn't help.) You never get guilt from this Macbeth, only fits of whimpering self-hatred, and he displays growing cowardice and ignominy precisely when he is supposed to grow in tragic stature.

The planning of Banquo's murder and the banquet scene are played for deliberate laughs; the rest, I presume, for unintentional ones. After the last encounter with the witches (they tie a bandanna around his eyes, mark his face with a black cross, kiss him passionately), Macbeth has clearly gone bonkers. In the final scenes, he still wears the bandanna (though off his eyes) and the cross smeared on his face, and toys with his crown like a monkey with a banana skin. "Tomorrow and tomorrow" is run through a paper shredder, and the fragments delivered in a singsong from atop a pile of ugly, shabby furniture (sparse and hideous scenery by Kenneth Foy). The castle is seemingly manned by one eunuch, one doctor (played as a bad impersonation of Mel Brooks by Peter McRobbie), and one stripling labeled in the program as "Cream-faced Loon." Probably all the characters should have been similarly renamed.

The play, heavily cut all along, is decimated toward the end. Lady Macbeth is travestied by Andrea Weber as a flaky teenybopper (say, fifteen going on five) given to jumping up and down and delivering some of her speeches not only on but also to the floor. Macbeth does this, too; they may be worried that the Con-Tact, the chief element of the scenery, is not lying flat. But, oh, how the play does! One of the witches begins by wearing a pair of boots around her neck, another sports an Indian headband; the efforts of all three are bootless. Duncan (played unspeakably by Tom McDermott) walks through a battle in a spotless dentist's smock. Macbeth's royal jacket must be borrowed from a waiter in the Russian Tea Room. And so on, without intermission or remission.

Among the consistently wretched performances, most of them indistinguishable from one another, J. T. Walsh's Macduff and Ray Dooley's Malcolm are most conspicuously disastrous. William Armstrong's lighting immerses half the action in darkness, which proves insufficient by half.

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THE PLAY'S THE THING

"...The dancers perform D.T.H.'s newest dramatic ballets so magnificently the works almost look like real art..."

Dance Theatre of Harlem IS ON VIEW AT the City Center through February 14 in programs that relegate to curtain-raiser status several of the foremost classics of the twentieth century and one from the nineteenth. Balanchine's *Concerto Barocco*, *Serenade*, and *Allegro Brillante* and a cluster of dances from Petipa's *Paquita* are treated here like Scout merit badges. Arthur Mitchell, the company's chief, seems to argue: First we'll show you how we pass these tests of dexterity and aplomb. Once we've proved our Eagle status, we'll get on to the more fascinating stuff.

The company's latest bunch of supposedly more compelling items—new productions that serve as centerpieces most evenings—are dramatic ballets. They're big on impact, uneven or downright murky in their drama, impoverished in the ballet department. The dancers perform them so magnificently the works almost look like real art.

Like the Tennessee Williams play it's based on, Valerie Bettis's *A Streetcar Named Desire*—resurrected from thirty years' oblivion—is essentially about character, not action. In the ballet, the narrative is quite dim; a vague program note helps not at all. But Virginia Johnson's Blanche DuBois spills over with feeling; it's a blend of Camille and several of the Antony Tudor heroines she deserves to dance. (Now there's a ballet dramatist for you.) Bettis couches her movement in the Tudor mode—fairly simple classical steps interlaced with from-the-belly expressive gestures. She just hasn't got that master's psychological astuteness or his instinct for the telling move.

In *Equus: The Ballet*, inspired by Peter Shaffer, The Playwright, Domy Reiter-Soffer (The Choreographer) does a more contemporary Tudor imitation. This one is athletic and lurid. The big scene—the disturbed youth's encounter with the horse that represents sexual frenzy and release—is one of those homoerotic duets as common to current ballet repertoires as "2 sets sheets and pillowcases" is to a summer-camp list. Taking up Shaffer's pretentious scenario, which barely made sense in words, Reiter-Soffer crams his ballet with stunning effects, without acquiring

for it the least bit of substance. The Harlem players treat this fool's gold as if it were the real thing.

John Taras's contribution to D.T.H.'s new thrust is a misguided effort to make the Stravinsky *Firebird* "more universal." He has stripped it of its Russian folktale specifics and given it new choreography that is so banal watching it is no more engaging than reading the program listing that "generalizes" the names of the characters—Princess of Unreal Beauty, and so forth. Stephanie Dabney makes a brittle, supercilious bird in a naughty red tutu. (The front of the skirt has been plucked away and applied to the *tushy* feathers.) Geoffrey Holder mixes too many cultures in his exotic costumes, but his "Douanier" Rousseau jungle backcloth, sprouting giant orchids and passion flowers, is food for the eye.

Holder provided the choreography as well as the designs for *Banda*, a colorful Afro-Caribbean number based on voodoo lore. You might call the action of the piece dramatic; it's lively to the point

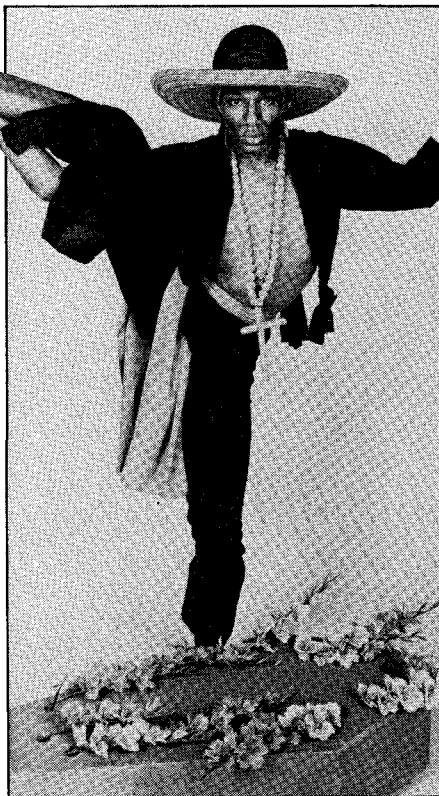
of sensationalism. A frankly erotic god, Baron Samedi, the chief in this pantheon, possesses a mourning mother, inducing her to suicide (death as the ultimate sensual trip). But at heart the ballet is merely a decorative feast. Holder is the grand master of flounces, tatters, and rakish hats; cunningly contrived dress-up and nudity; the clashes between fiery scarlet, violent purple, and somber black. Even Samedi's leering, eccentric gyrations are all surface. Still, it's thrilling to see this show—once.

While the classical pieces did not rate priority billing this season, they were for the most part splendidly danced. I'm happy to report that the company's reading of *Concerto Barocco*, which suffered from an attack of finickiness last season, has regained its proper generosity of scale and spirit. The Harlem dancers give it the kind of performance—selfless, tender, and grand—that characterized the New York City Ballet's rendition in its own early days at the City Center. A few technical hitches remain, but the performers have the overall idea of the architecture and sweep of the piece,

without which painstaking attention to detail is worthless. The little two-footed jumps on pointe—so hard to do without looking stumpy-toed—are now brought off neatly and lightly. What's more, the dancers realize the critical matter is the accompanying arc of the arm. The female ensemble is marvelous; even the few with unlikely bodies and underdeveloped technique share in the personal elegance that is the company hallmark.

This was Dance Theatre's year for making stars out of its leading artists, Mitchell declared in the spate of interviews that prefaced the New York season. Virginia Johnson, the most versatile and experienced woman in the troupe, was a star long before we were taught to applaud her entrance. But leading roles in the dramatic ballets have probably added to her quiet, radiant stage power. Her dancing of the anonymous heroine of *Serenade* was certainly enlarged by her experience with Blanche in *Streetcar*; just the way she shaded her face with her hand took on new resonance.

In the recently acquired *Songs of the Auvergne*, by Geoffrey Holder, Johnson's



Acrobat-dancer: Lowell Smith in *Banda*.

luminous presence was the whole show. The extended solo hasn't a single step or dance phrase you remember; it simply pictures an exultantly beautiful woman in a ravishingly pretty dress. In a key image, she rushes headlong, whipping her long, filmy white skirt up behind her so that it makes a scudding cloudscape to frame her head. Dance and dress were designed originally to show off another lovely woman, Holder's wife, Carmen de Lavallade. Johnson is not, strictly speaking, a beauty, but she is able to create the impression of beauty, an atmosphere of loveliness, and she conveys even more potently than de Lavallade did the volatility of the woman's moods.

The company's loss of its biggest male star, Mel Tomlinson, to the New York City Ballet has been converted into a golden opportunity for his successors, Lowell Smith and Donald Williams. At first glance, Smith's physique makes him a misfit in ballet. The top half of his body is pugnacious—barrel chest, bulging muscles, a bulldog's face and neck. The tough face is compelling, though, actually attractive; if there's a male equivalent of the *belle laide*, Smith is its prototype. The legs are a surprise—lithe and powerful as a broad jumper's. Audiences gasp even the *second* time they see them shoot through space. Smith's brute magnetism makes him such a natural for Stanley Kowalski in *Streetcar*, you might attribute his success in the role to typecasting. That idea is dispelled by the refined intelligence he brings to the psychiatrist in *Equus*, by his acrobatics in *Banda*, and by the lyricism he musters for *Serenade*.

While Smith seems to be a throwback to the old-time greats of American ballet—men with burly bodies and striking stage personalities—Donald Williams conforms to the contemporary type: the body beautiful and the impeccable manner. He's astonishingly versatile—his grotesque Baron Samedi in *Banda* shows that—but he's most himself as a classicist, because of his pure technique and noble bearing. (The last is put to odd and rather wonderful use when he plays the horse, Nugget, in *Equus*.) Yet even in the most conventional princely roles, Williams isn't stodgy. A fanciful, poetic streak winds through his portrayals. In *Firebird*, the more the magic bird attempts to dazzle, the more involuted and melting Williams becomes, until your gaze shifts from her electrifying shenanigans to this strange prince rapt in his dream. "If only," my young companion murmured wistfully, "the whole ballet could have been about *him*."

Having proved that blacks belong in classical ballet, D.T.H. has admitted a few whites to its ranks. But for me to claim that Joseph Cipolla is equal to the solo roles entrusted to him could only be called affirmative action.



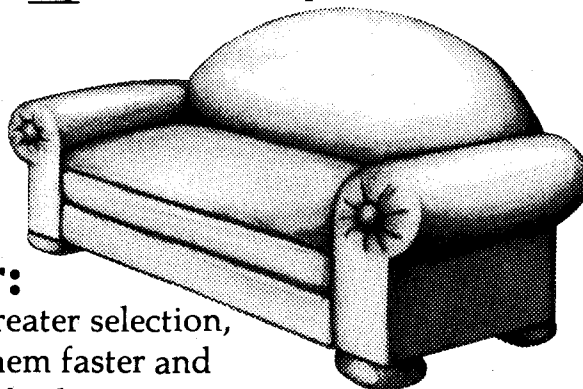
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THE DRAGONSLAYER

“...Was Kandinsky a St. George come to enshrine the creative spirit and kill off the ‘monster of the status quo’?...”



Color against color: *Weisser Klang*, 1908, by Kandinsky.

WHAT VASSILY KANDINSKY MIGHT HAVE been doing in Munich between 1896 and 1914 is unfortunately one of the last bits of information to be extracted from the Guggenheim Museum's exhibition **Kandinsky in Munich**. The information is there, but it is buried under the efflux of posters, paintings, prints, and decorative furnishings drawn from the Jugendstil, the German equivalent of Art Nouveau. We know that Kandinsky had a strong affiliation with the Jugendstil, but of what sort? Without turning to the catalogue it is almost impossible to guess—unless you are already a Kandinsky scholar—that the idealism of this German neo-Romantic tradition supposedly fired Kandinsky's enthusiasm for the spiritual in art. Even when the point is made, a larger question remains: To what extent does a chance association, or the whiff of a milieu, penetrate an artist's work? Or was Kandinsky himself the prime origin of his style?

“Kandinsky in Munich” is a scholar's exhibition. It was put together by Peg Weiss, an art historian whose book *Kandinsky in Munich: The Formative Years* provided the show's original inspiration, and the evidence is arrayed bit by bit up the Guggenheim's bays like illustrations

in a slide show—or plates in a book. At first the exhibition seems to fall into the pattern of such vast cross-sectional shows as “Post-Impressionism,” the international attempt to place Van Gogh, Seurat, Cézanne, and Gauguin within the glut of late-nineteenth-century painting. But “Kandinsky in Munich” has not the funds, nor the space, nor the scope of the “encyclopedia” shows. We are left to wander through Munich's budding art scene much as Kandinsky himself must have wan-

dered after he left Russia and his law career—picking his way through the utilitarian idealism, poetic medievalisms, and stylistic chaos of German art before the First World War. The Guggenheim, of course, is the pre-eminent American museum for Kandinsky holdings. For this show—two more will follow over the next four years—those remarkable collections are supplemented with rare and marvelous curiosities from the German state museums. A little landscape from 1900, in tempera and gold-bronze on red paper, could be a study after Giotto. Other landscapes and figures range from simplified folk paintings to a flickering series of chivalric scenes enveloped in a hail of colored dots—metaphoric Monets. Kandinsky designed dresses for his companion and fellow artist, Gabriele Münter, and made embroidery patterns that she translated into beaded bags and hangings. He transferred the rhythms of the Jugendstil into a masterly series of woodcuts that are identifiable as Kandinsky's mostly by their sure, strong line. Until his impulse toward the spiritual soared into abstraction at the end of his stay in Munich, Kandinsky tried on every stylistic disguise he could find.

There are virtues in confusion. More single-minded exhibitions would pick out the strong moments of an artist's career, obscuring the longer intervals of doubt and despair; in such displays of raw force, the artist almost always towers godlike over his mortal colleagues. The “great artist” exhibition was a useful tool while modernism was still subject to attacks from all sides. Now that most art-historical battles have been won, at least for the early portion of this century, curators are beginning to relax sufficiently to try for a broader outlook. My quarrel with “Kandinsky in Munich” is not that it projects a distorted view of Kandinsky's early years—in fact, its fitful starts and stops may present the first truly accurate picture of his struggle toward a mature style—but that it gropes so desperately for conclusions that are tenuous at best. Is it really instructive to suggest that Adolf Hölzel's sinuous calligraphies might have contributed to the strong linear rhythms in Kandinsky's first abstractions? Or to show the actual bits of primitive art illustrated by Kandinsky and Franz Marc in their *Blue Rider Almanac*?

Kandinsky's mysticism was founded on a rationalist base. He believed that all sensations, especially those in art and music, have common roots within human perception. His well-known studies of musical theory and color-tone harmony were part of a struggle to find the intellectual ground of abstract art. Why shouldn't visual things resonate (*klingen*) all through human experience? The flashes of broken color in *White Sound* (*Weisser Klang*), for instance, shatter the calm of the picture's surface with visual clashing and bangings that call forth the shuddering web of sensations in a bright, hot afternoon. Where the Impressionists merged separate colors into a single plane of drifting atmospheric light, *White Sound* pits color against itself to jangle nerves with the remembrances of a long-gone instant, to penetrate the mind's silence. Impressionism based itself on optical theory; Kandinsky touched on epistemology. Though he may also have tried on Jugendstil romanticism, it ultimately proved too tight a fit.

The deficiencies of the exhibition are outweighed by Peg Weiss's provocative

catalogue essay. Shouldn't someone have told us that the pictures are merely keys to the text? Weiss argues that while Kandinsky dipped quickly in and out of the Jugendstil style, its impulse to heroism stayed with him: Between 1911 and 1913 he painted several versions of St. George killing the dragon, a standard art-historical theme that Kandinsky converted, claims Weiss, into a parable of the mythic artist killing off the "monster of the status quo." Since another favorite theme included knights or riders on horseback, which can all be converted into visual anagrams for St. George, perhaps Kandinsky really did think of himself as the "lone rider" come to banish evil and enshrine the creative spirit in its rightful place in art and life. The *Blue Rider Almanac* would then become a guidebook—an "almanac"—for the seasons of the creative mind.

Interesting theory. The problem is that evidence is mostly circumstantial. The riders gallop across the almanac covers; St. George skewers a lizard in a little painting on glass, later to become an abstraction in which the saint and his horse are converted into the sweeping lines so characteristic of mature Kandinsky's. But in another glass painting turned abstract, St. George is gone, and the riders again dominate.

It is fascinating to read a non-formalist analysis of an artist considered to be one of the century's first great formalist painters. The theory even makes sense. But lacking harder evidence than Weiss can provide, I reserve judgment.

The St. George theme is secondary to Weiss's larger purpose—to place Kandinsky within his time. Unfortunately, the same leaps of logic are required to find any stylistic relationship between Kandinsky and, say, his teacher Franz von Stuck, a symbolist painter whose smoothly rapturous evocations of such themes as *The Guardian of Paradise* (a glowing angel with wand) are emotionally closer to Wagner's Teutonic operas. The Jugendstil eddies all around Kandinsky without seeming to wet him down, much less drown him. The solution to the puzzle of Kandinsky's spiritualism—was it as romantic as Weiss implies? as intellectual as his writings insist?—will not fall neatly into place.

The Germanic portion, in any case, has its fascinating moments. The Jugendstil was a marvelous mess. Franz Marc is here, looking like a tough painter at last. The Finnish symbolist Akseli Gallen-Kallela translates heroic Finland sagas into horrific demon-skewing scenes that should shame everyone at Marvel Comics. And Paul Klee—mystical, twittering Klee—shows up with four watercolor panels in which grotesque fish do a dance of death around the worms on a fishhook. (Through March 21.)

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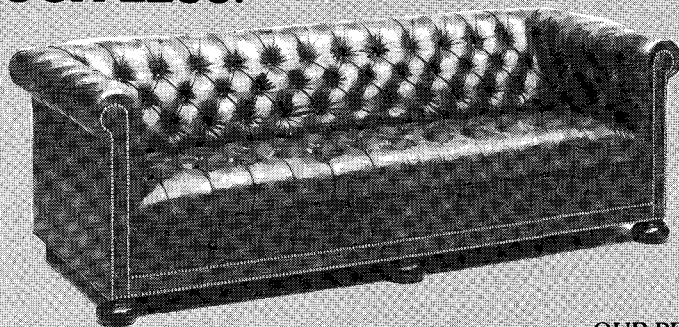
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“...All politicians are fatuous puppets to Ehrlichman, an author who has found the courage of his condescension...”

Witness to Power: The Nixon Years, by John Ehrlichman. Simon and Schuster; 432 pages; \$17.50.

TEN YEARS AFTER WATERGATE, JOHN Ehrlichman is rebounding well. In two Washington novels he has revealed a wry wit and a gift for characterization. Although not as popular as Gordon Liddy, who draws raves on the lecture tour, Ehrlichman has become an author and radio commentator of considerable insight. *Witness to Power: The Nixon Years* is his new, nonfiction memoir, in which he describes himself as a changed man. No longer the scowling, intimidating power broker, Ehrlichman is, he tells us, remarried, remolded, and renewed. He has grown a beard, moved to the Southwest, written about poverty, helped Indians, and otherwise mellowed. In a recent chance encounter with Henry Kissinger, Ehrlichman abruptly asked the pompous diplomat “if he was having any fun.” The question struck Kissinger dumb, no doubt because it was his first exposure to Ehrlichman the born-again hippie.

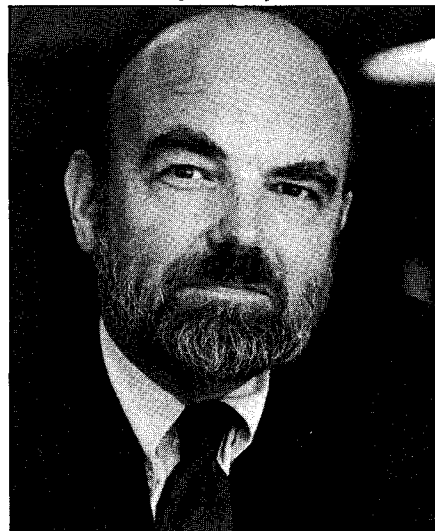
Understandably, prison tends to produce change in almost anyone, and the sudden loss of immense influence makes the experience even more wrenching for a man from the White House. Ehrlichman, to be sure, has not changed as drastically as Charles Colson, the White House hit man turned evangelist, but he has liberated himself from the need to bathe politics in the rosy light of duty and public policy. Indeed, he fills this book with a stream of highly unflattering character sketches.

Ehrlichman describes Bebe Rebozo as “a genial, discreet sponge.” Gerald Ford is “vague and unfocused.” Dan Rather is “lazy.” Spiro Agnew is “exceedingly narrow.” Special Prosecutor Leon Jaworski is “befuddled.” Of former Senate minority leader Hugh Scott, Ehrlichman writes, “I saw more of this hack than I wanted to.” He calls Henry Kissinger a “very insecure” man of “childish and petty complaints” who thinks of himself as the Lone Ranger but is actually more like Tonto. Ehrlichman

Taylor Branch is co-author of the forthcoming Labyrinth: The Pursuit of the Letelier Assassins. Leslie Epstein is the author of the novel King of the Jews.

is an author who has found the courage of his condescension.

Actually, these quick characterizations don't do justice to Ehrlichman's acid typewriter, as the tone of his portraits is invariably more biting than the words. He views political figures as fatuous, foppish creatures who are obsessed with limousines, front-row seats, and other badges of status. They are by nature weaklings and poor substitutes



retary of Defense Melvin Laird was two-faced and “sneaky.”

Ehrlichman calls John Dean a felon, a playboy, a thief, a liar, an opportunist, and, perhaps because Dean has admitted to being most of these things, he also makes caustic references to “that error-laden and ghostwritten book *Blind Ambition*.” This is where I come in. Ehrlichman twice names me as the ghost—not so much to attack me for the



Ehrlichman now and then: Under the new facial hair, the same old cynic.

for human beings. Thus, Richard Nixon emerges as a puppet with a loose mind. His brother Donald is a pathetic leech, always trying to cash in on Nixon's position. The entire Nixon family (with the possible exception of Julie) is depicted as a collection of robots that are assembled only for political purposes.

The characters on these pages may talk in public about the Constitution, but in private they are always conniving for office or privilege. This perspective is not original with Ehrlichman, of course; Madison and the other Founding Fathers accepted self-promotion as a rule of politics. But Ehrlichman reduces everything to vindictive gossip. He begins one anecdote about a conflict within the Nixon administration over whether to scuttle charges against Green Berets accused of murder and then moves on to another story without bothering to say what happened. A reader will be confused until he realizes that Ehrlichman only wanted to make the point that Sec-

alleged errors as to twit Dean for needing editorial help.

Privately, Dean always talked of Ehrlichman as the man in the Nixon White House most like himself—calculating, ambitious, unfettered by political sentiment, and an astute judge of human weakness. Dean feared Ehrlichman because he had the one asset Dean lacked: a command instinct. Ehrlichman could walk into a room of strangers and take over by means of his superior presence.

Unlike Dean, Ehrlichman never admits to any self-interest, clear-eyed or otherwise. He says repeatedly that he went through his entire career under Nixon with no personal ambitions, always taking promotions reluctantly and never trying to step over his colleagues. Since he says he did not have any political convictions either, and did not particularly like Nixon, Ehrlichman is asking us to believe that he rose to the top of the Nixon White House on the strength of his gentlemanly curiosity.

Only once or twice does Ehrlichman admit that he got a kick out of his job. At one international conference in Sweden, he found to his dismay that the State Department was using the limousines for the government officials actually attending the conference and not for the Nixon fat cats along for the ride. Taking this as an outrage, Ehrlichman fought the State Department relentlessly, and when he failed he flew home to protest in person to President Nixon. The president ordered Secretary of State Rogers to give in to Ehrlichman and to fire "that short, unpleasant State Department bureaucrat" who had been so offensive in Stockholm. "The President backed me up," writes Ehrlichman. "That made me feel wonderful." He presents this as yet another illustration of childish pettiness in the State Department and does not seem to realize that the story boomerangs on him.

Ehrlichman devotes less than a fifth of the book to the subject that made him famous, Watergate. There, Ehrlichman reverts to a more familiar role: He admits to what is necessary, denies the rest, and generally plays dumb. Suddenly, the president is no longer an idiot: "For many years each of us had relied on Richard Nixon to arrive at the wisest, most prudent and proper decision." The scandal still mystifies him; he must have been guilty of something, he says, but he knows he was railroaded in both trials.

Ehrlichman's personal transformation has been much exaggerated. His harsh portrait of Washington, while generally apt and well written, remains steadfastly cynical, unrelieved by hope, idealism, or even by the more harmless foibles. Its tone is too predictable even for gossip. Despite the title of his book, Ehrlichman is still not performing like a witness, but a defendant. —T.B.

The Age of Wonders, by Aharon Appelfeld. David R. Godine; 270 pages; \$12.95.

AHARON APPELFELD, LONG CELEBRATED in Israel, first came to our attention two years ago upon the publication here of his fine novella, *Badenheim 1939*, a study of moral blindness in a Jewish resort just before the outbreak of World War II. I admired that book chiefly for its ironic tone, for its resolute avoidance of sentiment, and for its almost pitiless last line, in which a Jew says, as he enters the freight cars, "If the coaches are so dirty it must mean that we have not far to go." With the publication of this (clearly loving) translation of *The Age of Wonders*, we move into a larger, richer world—not merely from novella to novel, from type to realized character, but from the distorting atmosphere of dream to a recognizable, affecting reality.

Not that the two books don't have

much in common. Again we are in a small Austrian town in the months before the Final Solution is put into effect, and once more we examine, microscopically, the defensive strategies of the Jews. Nor are those admirable qualities of irony and levelheadedness any less prominent here. What is different is the degree of intensity, of commitment. This is determined, first, by the choice of narrator. Most of *The Age of Wonders* is told from the point of view of Bruno, a twelve-year-old. Immediately, the material that in *Badenheim* seemed distant, passive, dreamlike springs to life as the normal perceptions of a studious boy.

What Bruno tells is the story of how, with the "evil days" upon them, his family and the larger family of the Jewish community utterly disintegrate. The novel begins with a simple denial: A passenger on a train refuses to register—not so much because she is hiding her race as because, significantly, she hates to think of herself as being like her co-religionists: "I won't be lumped together with you." This is the first symptom of a vast atomization in Jewish society, all of it duly put down by our Recording Angel. The local Jews rail against the *Ostjuden*, blaming these newcomers ("They must have brought evil spirits with them") for all their ills. The intellectuals attack the merchants. Various friends of the family spend their days despising Jewish art ("All they were capable of producing were cantors and comedians"), Jewish manners, Judaism itself ("a religion without divine grace"). Bruno's father can even say, "What can you expect from those Jews? They should be rooted out."

In this general drift from self-denial to self-hatred, a number of distinct dramas are acted out. Bruno's aunt Theresa goes mad and enters a convent. A half-Jew, Stark, goes off to a hideous almshouse to become a whole one, but the act is self-destructive, and the almshouse itself—thick with suspicion and "gloating malice"—is only an emblem of the outer world: a place where Jews punish Jews.

But the great drama belongs to Bruno's father, an altogether emancipated intellectual ("I am an Austrian writer"), who, wherever he turns, finds himself set upon by his own people. An inheritance leads to an endless series of lawsuits within his own family; his work is attacked viciously, anti-Semiticly, by a critic who turns out to be—what else?—a Jew. The world is composed of Jewish seducers, Jewish lawyers, Jewish critics, the Jewish petite bourgeoisie. The vision drives him mad. As the crisis approaches, he abandons his family, abandons himself: Rumor has it he died in Theresienstadt while attempting to "convert to Christianity."

I think it important to pause for a moment to get something straight. Do

not, in reading this book or this review, mistake the place from which evil arises. The Teutons are there, in all their radical, murderous vulgarity. They are fierce, but they are invisible, like a constant wind. Now and then one of them is uprooted: A beery, red-faced Austrian blows across our view. But the focus of this book is not on the source of wickedness but on its consequences. The worst that evil can do is to turn its victims so much against themselves they come to resemble the victimizers. The culmination of that process occurs when the Jews are finally herded into the synagogue, "in which we had never before set foot." When the door is slammed shut, they turn against one another and then against the rabbi, beating him, berating him, leaving him bloody. They are "torturers." He is their "victim." In other words, the worst has been done before the cattle cars arrive.

The last third of *The Age of Wonders* consists of a coda. Bruno, now fully grown, returns to his old town, which is now *Judenrein*. Well, not quite. Here and there he meets the shadows of the Jews—converts, half-Jews, bastards, mongrels. These unhappy ghosts are the living remnants of the bad faith of the previous generation. Bruno wanders among them, a ghost himself: "Something stubborn and abiding inside him had sealed off whole sectors of his emotions. In the course of the years he had learned to live without them, as a person learns to live with a paralyzed limb."

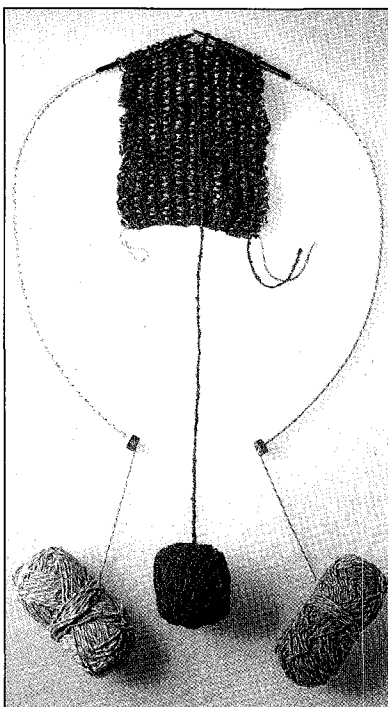
The danger for him, as for any man, is that he is on the verge of becoming his father: "The fathers have eaten sour grapes and the teeth of the sons are set on edge." That biblical quotation is the link between the two parts of the book, as it is between Bruno the child and Bruno the adult. Not only is he nearing the same age his father was then, not only is his own marriage floundering, as his parents' had floundered, but, perhaps inevitably, he has become infected by his father's disease, a horror of Jews: "To come home and sit next to a solid little Jew wearing a black skullcap whose whole being proclaimed self-satisfaction, grossness, and ugliness—in the worst of his dreams he could not have imagined such a thing possible."

Bruno's struggle against the force of the new gale is what gives this remarkable book its sense of commitment, its intensely personal nature. It would be unfair to reveal how he emerges from his encounter with shame. Perhaps a hint will do. After beating one of the wraiths who confront him, he goes to the station to await yet another train. Could it be that the burning feeling in his bloodied hands and the pain that stabs his thigh are the signs of the circumcision that this child of enlightened parents was never allowed to have? —L.E.

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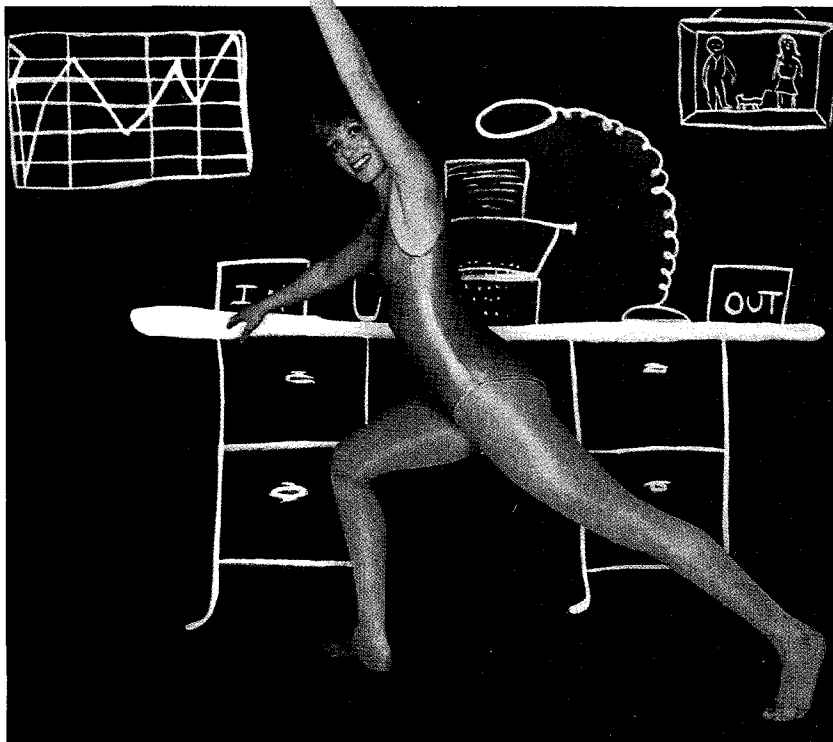
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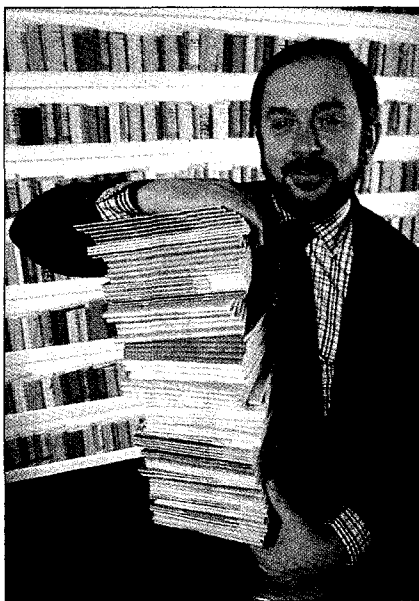
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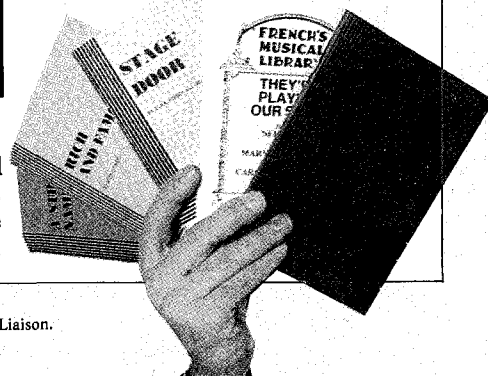


Play Things

No End of Blame may have closed Off Broadway, but it (or at least its script) is very much alive at the Manhattan Plaza bookstore owned

by Robert Nahas (left). In fact, the softcover "acting editions"—with stage directions and lists of quirky props—of most current or popular plays are here. "We have to have them before auditions start, for actors who are trying out," says Bob, "and we keep the standards for students and local groups." The store's more general theater books lure early-evening playgoers from Theatre Row, but any hour will find buffs scouring the Actors' Fund Memorabilia Corner for arcana.

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—Barbara Costikyan

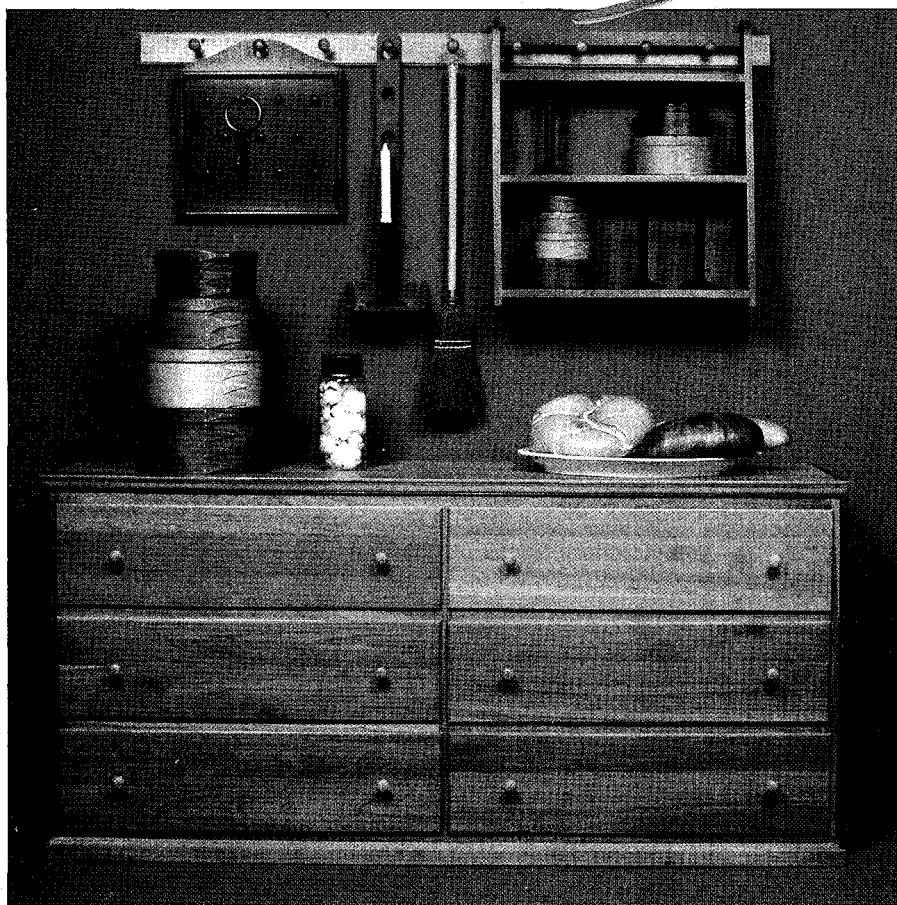
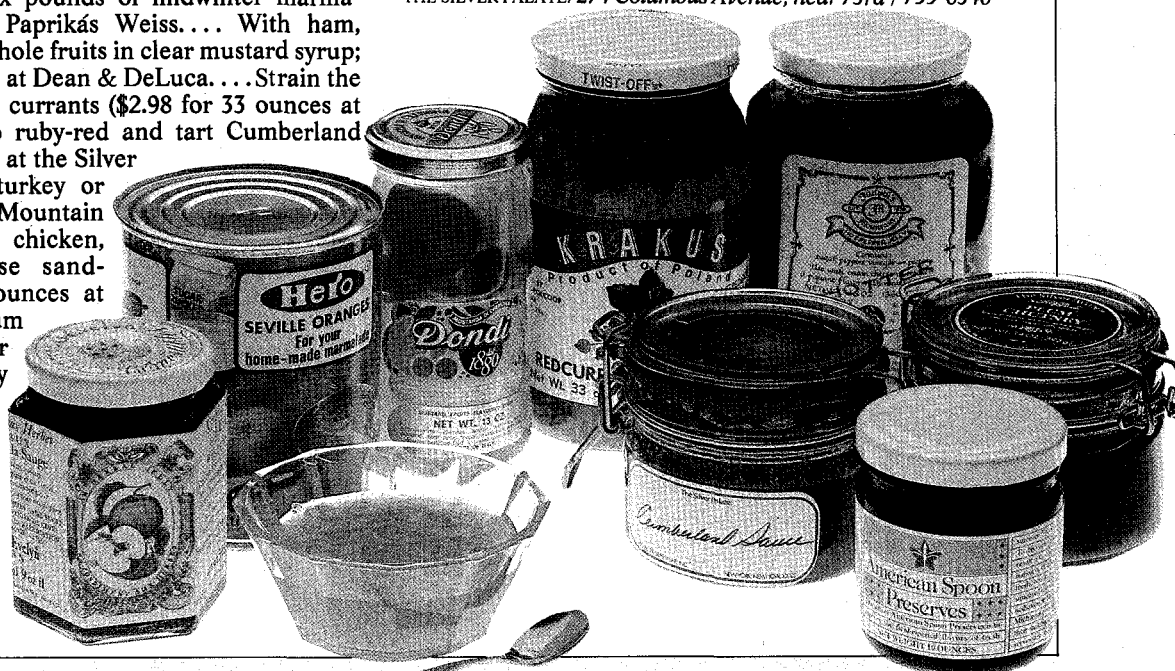
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Whole Lotta Shaker Goin' On

As the legendary Shakers become fewer, interest in the sect's classically simple furnishings gets stronger. In a model room now on display at Gimbel's, home-furnishings fashion director Gerda Clark has mixed limited-edition Shaker pieces with contemporary Selig sofas, with happy results. The Shaker furniture, available through Gimbel's, is made by hand of solid cherry by the Guild of Shaker Crafts. In natural or meetinghouse blue, the double counter (chest) at left is \$2,285. The hanging shelf is \$210, the pegboard \$3 per foot. Slat-back chairs start at \$252. If you prefer your Shaker pieces with a little age on them, consider the handsome offerings of Carl Male, who runs the Shaker House collection at Americana in Soho. Here a shawl-back rocker from 1866 is \$1,150, but there are several other rockers, starting at \$400. Our favorite piece is an 1820 rober (armoire), which is selling for \$4,800; there are, however, small Shaker boxes and quilts as well.

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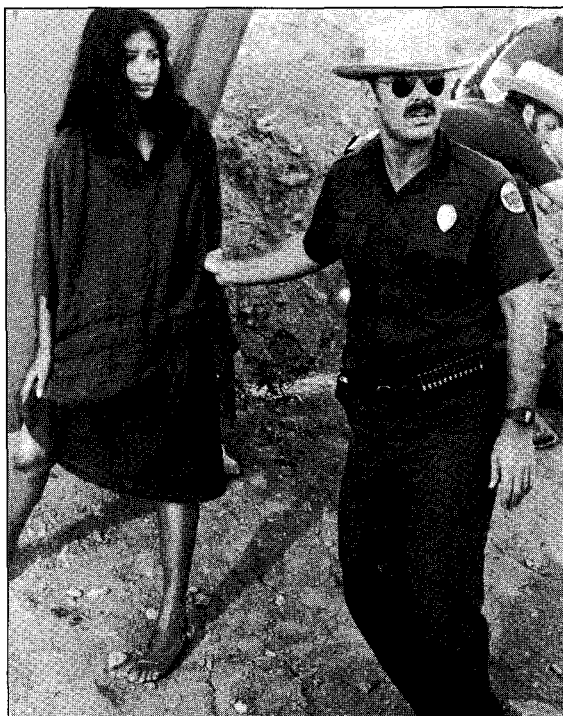
TEX-MEX SLEAZE

"...*The Border* is a grim movie that never becomes serious—it seems to say that bad taste leads to moral corruption..."

ORANGE-PINK DESERT SANDS, SOILED AS old kitty litter, Mexican shantytowns with corrugated tin roofs and rubble-strewn yards, pathetic Texas dream condos crumbling in the heat—*The Border*, shot around El Paso, Texas, has to be about the mangiest-looking movie I've ever seen. And the physical squalor is matched by moral squalor. Jack Nicholson, our master of disillusion and dismay, is on hand as a reluctant member of the Border Patrol—a group of federal cops charged with the absurd, Sisyphean task of rounding up the hundreds of Mexicans who cross the border illegally at El Paso every day and busing them back across the Rio Grande. The men know perfectly well that part of the economy depends on "wetback" labor, so they're grossly cynical and easily corrupted. This should make a strong background for melodrama, but *The Border*, directed by Tony Richardson, is grossly cynical and corrupt, too. It's a grim movie that never becomes serious.

The three screenwriters (Deric Washburn, Walon Green, David Freeman) have constructed one of those Everyman figures who must undergo moral testing. Charlie (Jack Nicholson), a fortyish non-hero with a paunch, gets railroaded by his bimbo wife, Marcy (Valerie Perrine), into buying a condo in El Paso. These two lost, sad people move next door to real white trash—Cat (Harvey Keitel), a tough little go-getter with a mean face, and his wife, Savannah (Shannon Wilcox), a chattering slut in a fright wig. One look at Marcy and Savannah and we know we're deep in the heart of male paranoia—where sexually ravenous women with huge piles of hair debase and destroy their men.

Jack Nicholson lets his face and belly sag with the sheer stupidity of what Charlie has to do. Attracted by the jobs, the Mexicans keep on coming, day after day, and the Americans who half-heartedly try to stop them quickly lose their own decency. For them, the Mexicans are just bodies, and they treat them with contemptuous familiarity. Cat may arrest people by the hundreds, but he's also running a little trade in "wets" on the side—a trade that eventually leads to intimidation and murder. Looking at Keitel's loathsome Cat, Jack Nicholson doesn't arch his eyebrows, the way he



Caught: Elpidia Carrillo, Jack Nicholson.

did in *The Shining* or *The Postman Always Rings Twice*, and he doesn't play gooney-bird tricks with his grin and voice. He gives a serious performance, never letting us know that he's any brighter than this beaten man trying to hold on to a little honor. Nicholson is the moral center of the movie and the only thing in it worth watching.

Twenty years ago, Tony Richardson made films set in the grimy factories, streets, and kitchens of working-class industrial England, films like *Look Back in Anger*, *A Taste of Honey*, and *The Loneliness of the Long Distance Runner*. The people in these movies lived without grace or beauty, but Richardson treated them sympathetically—there was spirit and even poetry in their discontent. On the other hand, Richardson's only previous American movie, the poorly done black comedy *The Loved One*, was crude and harsh, wallowing in the excesses of Forest Lawn rather than satirizing them. Richardson does the same thing with the Texas milieu here. Cat and Charlie and their wives live in gruesomely tacky houses, furnished in Diane Arbus modern, complete with wa-

ter beds, swimming pools, and ugly fenced-in backyards in which men in Hawaiian shirts, guests at a barbecue, throw food at one another.

While the men ply their squalid trade in aliens, the women run up ridiculous bills and then keep the men from rebelling by serving up sex—they literally screw the men into submission. One feels embarrassed for Valerie Perrine and Shannon Wilcox because they've got themselves caught in someone's obsession. What are these bizarre outbreaks of aestheticism and misogyny doing in this movie? The vulgarity of the white characters is emphasized so heavily that one finally gets the impression that bad taste somehow produces moral corruption—the enjoyment of water beds leads to bribe taking, a liking for

Hawaiian shirts gives rise to murderous impulses.

The Mexicans don't come off any better. There they are, waiting at dawn along the banks of the Rio Grande, a helpless dark mass, incomprehensible, locked in the mystery of their silence and suffering. In brief, they're portrayed the way Mexicans are always portrayed in liberal gringo movies. What do they feel about what happens to them? Do they hate the men who arrest them? We aren't given a clue. Only two individuals emerge from the silent mass—a scuzzy thief and spy who helps Cat run the illicit trade in "wets," and the beautiful young Maria (Elpidia Carrillo), whose baby gets stolen by the scuzz and whom Charlie keeps trying to help.

Elpidia Carrillo has soft black hair falling to her shoulders, and beautiful dark eyes. She's a lovely, expressive actress, but Richardson, eager to elevate her above his American whores, photographs her as if she were a vision in a cheap Mexican chromo. She's innocent, trusting, gentle, an emblem of mute suffering; since she's never remotely human, Richardson's sentimentalization of

her is just the flip side of his brutalization of the other women.

Sentimentality finally destroys our confidence in all the sordid detail the filmmakers have put into *The Border*. Struggling to get that baby back, Charlie falls into gun battles with his enemies, all of whom die without Charlie's actually being responsible. It's the neatest trick of the week: Charlie wounds one bad guy, and the man accidentally kills himself with his own gun. Charlie shoots at another who's taken cover under a tractor; when he hits a tire, the air goes out of it, and the tractor crushes the man. And so on. Richardson brings less talent to these sequences than the most mediocre of TV directors. Hoping to make moral statements and also to please the action crowd, he flails around wildly. *The Border* is truly depressing—its theme of moral shabbiness is degraded by stupid, shabby filmmaking.

DAVID SINGER (MARIO FISCHER), a German-Jewish teenager hiding in Berlin during the Nazi years, is a slender, unprepossessing boy with mild, liquid eyes and a strange smile. When he should be amused, David pulls back his lips without opening his mouth; it's a smile that offers the memory of pleasure rather than the experience of pleasure. David, the hero of the movie that bears his name, is so withdrawn that no one in Berlin really notices him, and it takes us a while to realize that his inarticulateness masks a wily intelligence. Alone among his large and prosperous family, he manages to survive—and at the very heart of the beast, too.

Based on a novel by Joel König, himself a survivor of the Holocaust, and directed by Peter Lilienthal, a German Jew who escaped with his parents to Uruguay in 1939, *David* was shot in Germany—mainly in East Berlin. The look of the old cobbled streets, with their heavy, gray-brown buildings, black cars, bright-red swastika banners, and packs of roving children singing anti-Semitic songs burns deep, very deep, even when the movie's narrative falters, which it does often enough. Lilienthal frequently fails to make it clear where a scene is taking place, or who the people are in a room, or why someone has disappeared and when. The main lines of the narrative seem barely to interest him. Instead, he concentrates on the day-by-day life, the small moments of uncertainty, companionship, irresolution, panic. It's a very quiet, undramatic movie, but it makes its points. When David's marvelously animated father (Walter Taub), a rabbi, is forced by the SA to watch the burning of his own synagogue, he stands silently, his jaw working in rage. Suddenly a soldier off-camera knocks his hat to the ground. That insult tells you anything could happen.



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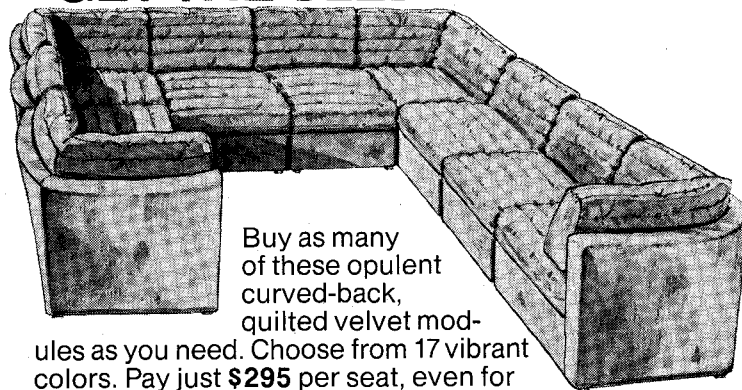
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SALES & BARGAINS

BY LEONORE FLEISCHER

European Design

SOINTU IS DISCONTINUING SOME OF ITS lines and is also overstocked on some of its classic designs, so many things are going on sale. Iittala crystal from Finland: Tapio glasses, from cordials to goblets, sets of four, were \$32-\$54, now \$19-\$32; Ripple glasses, from cordials to highballs, were \$26-\$40 each, now \$15.60-\$24; 2-pt. Ripple pitchers, were \$28, now \$17; Maaru beer glasses, were \$28 a pair, now \$19; Saana vases, were \$65, now \$45; other Iittala vases, were \$15-\$49, now \$10-\$29. Stainless steel from Stelton of Denmark: martini sets with strainer and spoon, were \$49, now \$35; three-cup-capacity coffee servers, were \$75, now \$35; small five-piece serving-tray sets, were \$100, now \$60. Nissen Woodenware beech carving boards, were \$58, now \$35; beech platters, were \$90, now \$65. Gourmet warmers, were \$130, now \$89; Braun electric toothbrushes, were \$60, now \$40; Braun fans, were \$34, now \$25; Braun cylindrical lighters, were \$70, now \$49; Kyoto dishes designed by Massimo and Lella Vignelli for Casigliani, including casserole bowls, were \$15, now \$9, and dinner plates, were \$8.50, now \$6; Georg Jensen pewter letter openers, were \$40, now \$30; pewter cheese knives, were \$45, now \$30; Kosta Boda Pippi decanters, were \$100, now \$60; Lobmeyr Austrian hand-blown-crystal wine-glasses, for red wine, were \$46 each, now \$35, and for white wine, were \$42 each, now \$32; and more. American Express, MasterCard (M.C.), Visa (V.), checks accepted; all sales final. *Sointu*, 20 East 69th St. (570-9449); Mon.-Sat. 11 a.m.-6 p.m.; through 2/6.

Video

A NEW VIDEOTAPE STORE IN GREENWICH Village is having a grand-opening sale. Woody Allen films on videocassette will be sold at 20 percent off the usual purchase price. They will now range from \$47, for *Bananas*, up to \$56, for *Annie Hall*. Other Allen films available are *Play It Again, Sam* and *Take the Money and Run*. Normally, movie cassettes rent here for \$3.50-\$6.95 a cassette per day, but for two weeks only, any movie in the store's catalogue is available for \$1.25 overnight and \$3 for each additional day. A few examples:

Send suggestions for "Sales & Bargains" to Leonore Fleischer, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017, a month before the sale. Do not phone.

East of Eden, *Harold and Maude*, *La Cage aux Folles*, *The Birth of a Nation*, *All That Jazz*, *Atlantic City*, and *Tess*. Each customer is restricted to two rentals per day, but you can come back every day during the sale. A refundable deposit equal to the cost of the film (usually around \$50) is required and is accepted only in cash or on MasterCard or Visa. All sales final. *New Video*, 124 MacDougal St. (460-5240); Mon.-Sat. noon-9 p.m., and Sun. 1-7 p.m.; rental-sale prices through 2/14; purchase-sale prices through 2/14 or while stock lasts.

Faces

LIA SCHORR WAS PROFILED IN *People* AS the cosmetologist who has worked on Paul Newman and Dustin Hoffman, among others. Her usual price per facial is \$30, six facials for \$150. Now, for two weeks only, they are \$24 and \$120 for six. Her series of deep-peeling masks (six consecutive days of treatments, one and a half hours per day, to help rid you of lines, discolorations, and acne scars), usually \$300, now \$240. In addition, with any of the above you will receive a free makeup session or a light surface peeling. You must phone for an appointment. M.C., V., checks accepted. *Lia Schorr Skin Care, Inc.*, 527 Madison Ave., at 54th St. (486-9670); Mon.-Sat. 9 a.m.-7 p.m.; through 2/13.

Men's Wear

MEN'S CLOTHING FROM ITALY IS ON SALE here at a minimum of 20 percent below the usual wholesale price. The size range for pants is 25-38, suits 34-46S, R, and L, and shirts 14-17½, including a few larger sizes. Most are formfitting. Lots of pants, all-wool gabardines and cotton cords, retail \$145, here \$47.50; pants in velveteen, tweed, and worsted, retail \$185, here \$79; pants in all-wool worsted and a very lightweight-wool faille for spring, retail \$165, here \$69; a group of lightweight-wool pants with wider legs, in beige and white, here \$25; the same style pants in cotton gabardines, neutral and bright colors, most in small sizes (would fit women), here \$12.50; shirts with fashionable small collar, all-cotton and-wool, long- and short-sleeved, retail \$85-\$90, here \$27.50; all-cotton and cotton-and-poly shirts with larger collar, most in sizes 14½ and 16½, retail \$75, here \$9.50; a group of large-size, large-collared shirts, here \$5; velveteen blazers, most in sizes 36-40R, retail \$395, here \$85; classic blazers, single-

and double-breasted, retail \$395, here \$165; a small group of silk-blend and cotton summer jackets, retail \$250 and \$395, here \$65 and \$95; all-cotton double-breasted suits with peaked lapels, in beige or rust, sizes 37-44R, retail \$375, here \$85; all-wool, two-piece, one-button double-breasted suits, sizes 36-46S, R, and L, retail \$650, here \$260; linen single-breasted suits, retail \$600, here \$240; a few coats in blue-gray tweed, retail \$450, here \$175, and in cashmere blend, retail \$750, here \$285; leather jackets, retail \$650, here \$195; attractive narrow ties in silk crêpes and blends of wool and cashmere, wool and alpaca, and wool and mohair, retail \$35, here \$8.50; 2,000 wide ties from earlier seasons in lovely silk crêpe de Chine, here \$4 each; 2,000 leather belts, retail \$60 each, here \$22.50; lizard and ostrich belts, retail \$80, here \$37.50; and more. Also, the new spring line will be sold at wholesale, including a group of all-cotton dress shirts, retail \$95, here \$47.50; heavy weight waterproof "yachting" sweaters, retail \$300, here \$145. Checks accepted, but merchandise held until they clear; no credit cards; all sales final. *Giovanelli, Inc., 853 Seventh Ave., near 55th St., third floor (541-8928); Mon.-Fri. 9:30 a.m.-5:30 p.m., and Sat. 11 a.m.-5 p.m.; through 3/15.*

On Campaign

THE ENTIRE SERIES OF HARRIS OF PENDELTON campaign furniture, available finished—pecan stain with pecan-mica top, or white lacquer with white mica top and colored mica-front drawers and doors—or unfinished, is on sale here at 40 percent off the usual price. Some items are in stock; for others, there is a six-to-eight-week wait for delivery, but the same discount will prevail. A few examples: C76, a two-drawer chest, 30 in. wide, 22 in. high, 16 in. deep, unfinished was \$129, finished was \$173, now \$77.40 and \$103.80; C80, a six-drawer chest, 60 in. wide, 30 in. high, 16 in. deep, unfinished was \$284, finished was \$369, now \$170.40 and \$221.40; C28, a two-shelf hutch, 45 in. wide, 42 in. high, 10 in. deep, unfinished was \$149, finished was \$179, now \$89.40 and \$107.40; C41, a cabinet with drawer, unfinished was \$169, finished was \$219, now \$101.40 and \$131.40; C85, a mirror, 32 in. wide, 40 in. high, unfinished was \$69, finished was \$79, now \$41.40 and \$47.40; queen-size headboard, unfinished was \$99, finished was \$119, now \$59.40 and \$71.40. Delivery arranged at additional cost; M.C., V., checks accepted; refunds possible. *Furn-A-Fit Workshops, Ltd., 453 Park Ave. South, near 30th St. (689-6634); 228 East 51st St. (755-7707), Mon.-Fri. 10 a.m.-6 p.m., Sat. till 5:30 p.m., and Sun. 12:30-5 p.m.; through 2/22.*

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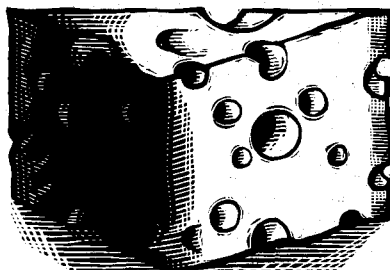
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A Complete Entertainment Guide for the Week Beginning February 1

MOVIES

Theater Guide

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

Manhattan

Below 14th Street

4. **BLEECKER STREET CINEMA**—At La Guardia Pl. 674-2560. Feb. 1: "Street of Shame"; "Klute." Feb. 2: "Sandakan #8"; "The Lower Depths." Feb. 3: "Kanal"; "Ashes and Diamonds." Feb. 4: "Only Angels Have Wings"; "Stagecoach." Feb. 5-6: "Breathless"; "Alphaville." Feb. 7: "Monterey Pop"; "Keep On Rockin'." **AGEE ROOM**—Feb. 1-2: Program unavailable. Feb. 3-4: "Pull My Daisy"; "Fried Shoes, Cooked Diamonds." Beg. Feb. 5: "Anais Observed"; "Akropolis."
6. **WAVERLY**—Ave. Americas at W. 3rd St. 929-8037. #1—"Montenegro." #2—"Absence of Malice."
7. **8TH STREET PLAYHOUSE**—W. of Fifth Ave. 674-6515. Thru Feb. 1: "Cabaret"; "All About Eve." Feb. 2: "The Godfather Part II." Feb. 3-4: "Juliet of the Spirits"; "Beauty and the Beast." Feb. 5-6: "Casablanca"; "On the Waterfront." Beg. Feb. 7: "Gone With the Wind."
9. **ART**—8th St. E. of University Pl. 473-7014. "Chariots of Fire."
10. **THEATRE 80**—St. Mark's Pl. E. of Second Ave. 254-7400. Feb. 1: "Red Dust"; "Bombshell." Feb. 2: "Mr. Skeffington"; "Old Acquaintance." Feb. 3: "Diabolique"; "Panique." Feb. 4: "Dangerous"; "Front Page Woman." Feb. 5-6: "Nothing Sacred"; "My Man Godfrey (1936)." Feb. 7: "The Wrong Man"; "Stage Fright."
11. **ST. MARK'S CINEMA**—Second Ave. nr. St. Mark's Pl. 533-9292. Thru Feb. 4: "Ghost Story"; "Resurrection."
13. **CINEMA VILLAGE**—12th St. E. of Fifth Ave. 924-3363. Thru Feb. 2: "The Damned"; "Death in Venice." Feb. 3-4: "The Man With Bogart's Face"; "The Stunt Man." Feb. 5-6: "The Seventh Seal"; "Wild Strawberries." Beg. Feb. 7: "Bring Me the Head of Alfredo Garcia"; "Pat Garrett and Billy the Kid."
14. **GREENWICH**—Greenwich Ave. at 12th St. 929-3350. #1—"Four Friends." #2—"Whose Life Is It Anyway?"
16. **QUAD CINEMA**—13th St. W. of Fifth Ave. 255-8800. #1 & #2—"On Golden Pond." #3—"Prince of the City." #4—Thru Feb. 4: "Blood Wedding." Beg. Feb. 5: "Pixote."

15th-42nd Streets

20. **GRAMERCY**—23rd St. nr. Lexington Ave. 475-1660. "Atlantic City."
21. **BAY CINEMA**—Second Ave. nr. 32nd St. 679-0160. "Reds."
22. **MURRAY HILL**—34th St. nr. Third Ave. 685-7652. "The Border."
23. **34TH STREET EAST**—Nr. Second Ave. 683-0255. "Ragtime."
24. **LOEWS 34TH STREET SHOWPLACE**—Nr. Second Ave. 532-5544. #1—"Absence of Malice." #2—"Four Friends." #3—"On Golden Pond."

43rd-60th Streets

31. **LOEWS ASTOR PLAZA**—44 St. at B'way. 869-8340. "Reds."
32. **CRITERION CENTER**—B'way nr. 45th St. 582-1795. #1—"Taps." #2—"Chariots of Fire." #3—"Modern Problems." #4—"Whose Life Is It Anyway?" #5—"Montenegro." #6—"Arthur."
33. **LOEWS STATE 1**—B'way nr. 45th St. 582-5060. Thru Feb. 4: "Vice Squad." Opening Feb. 5: "Venom." **STATE 2**—582-5070. "Ragtime."
35. **EMBASSY 1**—B'way nr. 46th St. 757-2408. Thru Feb. 4: "Raiders of the Lost Ark." Opening Feb. 5: "Night Crossing."
36. **MOVIELAND**—B'way nr. 47th St. 757-8320. "Sharky's Machine."
37. **CINERAMA 1**—B'way nr. 47th St. 975-8366. "A Stranger Is Watching." **CINERAMA 2**—975-8369. "Saturday the 14th."
38. **EMBASSY 2**—B'way nr. 47th St. 730-7262. Thru Feb. 4: "Four Friends." Beg. Feb. 5: "Raiders of the Lost Ark." **EMBASSY 3**—Thru Feb. 4: "Revenge of the Shogun Women." Beg. Feb. 5: "Four Friends." **EMBASSY 4**—"Atlantic City."
39. **HOLLYWOOD TWIN CINEMA**—Eighth Ave. nr. 47th St. 246-0717. #1-Feb. 1-3: "The Subject Was Roses"; "Take the Money and Run." Feb. 4-5: "Twentieth Century"; "The Stranger." Feb. 6-7: "Born Yesterday"; "The Hustler." #2-Feb. 1-3: "Irma La Douce"; "National Lampoon's Animal House." Feb. 4-5: "For Your Eyes Only"; "The Amityville Horror." Feb. 6-7: "Dr. No"; "From Russia With Love."
41. **RIVOLI**—B'way nr. 49th St. 247-1633. #1—"The Border." #2—"On Golden Pond."
44. **GUILD 50TH STREET**—W. of Fifth Ave. 757-2406. Thru Feb. 4: "Cinderella." Opening Feb. 5: "Night Crossing."
45. **ZIEGFELD**—54th St. nr. Ave. Americas. 765-7600. "Pennies From Heaven."
46. **EASTSIDE CINEMA**—Third Ave. nr. 55th St. 755-3020. Thru Feb. 4: "Ticket to Heaven."
47. **CARNEGIE HALL CINEMA**—Seventh Ave. nr. 57th St. 757-2131. Thru Feb. 2: "1900." Feb. 3-6: "Sunset Boulevard"; "Mommie Dearest." Beg. Feb. 7: "Arthur"; "Auntie Mame."

48. **SUTTON**—57th St. nr. Third Ave. 759-1411. Thru Feb. 4: "The Last Waltz." Opening Feb. 5: "Personal Best."
50. **FESTIVAL**—57th St. W. of Fifth Ave. 757-2715. "Four Friends."
51. **57TH STREET PLAYHOUSE**—W. of Ave. Americas. 581-7360. "Raiders of the Lost Ark."
52. **LITTLE CARNEGIE**—57th St. nr. Seventh Ave. 246-5123. "The French Lieutenant's Woman."
54. **GOTHAM CINEMA**—Third Ave. nr. 58th St. 759-2262. "Taps."
55. **PLAZA**—58th St. nr. Madison Ave. 355-3320. Thru Feb. 4: "Atlantic City." Opening Feb. 5: "Butterfly."
56. **PARIS**—58th St. W. of Fifth Ave. 688-2013. "The Woman Next Door."
57. **D.W. GRIFFITH**—59th St. nr. Second Ave. 759-4630. "Gallipoli."
58. **MANHATTAN 1**—59th St. bet. Second & Third Aves. 935-6420. "Whose Life Is It Anyway?" **MANHATTAN 2**—"Chariots of Fire."
60. **BARONET**—Third Ave. nr. 59th St. 355-1663. "Ragtime." **CORONET**—"Reds."
61. **CINEMA I**—Third Ave. nr. 60th St. 753-6022. "Shoot the Moon." **CINEMA II**—753-0774. "On Golden Pond."
62. **CINEMA 3**—59th St. W. of Fifth Ave. 752-5959. "SISTERS or the Balance of Happiness."

61st Street & Above East Side

70. **GEMINI 1**—Second Ave. nr. 64th St. 832-1670. "The Border." **GEMINI 2**—832-2720. "A Stranger Is Watching."
71. **BEEKMAN**—Second Ave. nr. 65th St. 737-2622. Program unavailable.
72. **LOEWS NEW YORK TWIN**—Second Ave. nr. 66th St. 744-7339. #1—"Four Friends." #2—Thru Feb. 4: "Vice Squad." Opening Feb. 5: "Venom."
73. **68TH STREET PLAYHOUSE**—On Third Ave. 734-0302. "Man of Iron."
74. **LOEWS TOWER EAST**—Third Ave. nr. 72nd St. 879-1313. "Absence of Malice."
76. **72ND STREET EAST**—Nr. First Ave. 288-9304. Thru Feb. 4: "Ghost Story." Beg. Feb. 5 (tent): "Ticket to Heaven."
78. **UA EAST**—First Ave. at 85th St. 249-5100. "The Border."
80. **LOEWS ORPHEUM 1**—86th St. nr. Third Ave. 289-4607. Thru Feb. 4: "Vice Squad." **ORPHEUM 2**—427-1332. Thru Feb. 4: "Sharky's Machine." Opening Feb. 5: "Venom."
82. **86TH STREET EAST**—Nr. Third Ave. 249-1144. "A Stranger Is Watching."
83. **RKO 86TH STREET TWIN**—Nr. Lexington Ave. 289-8900. #1—"On Golden Pond." #2—"Montenegro."

61st Street & Above
West Side

88. **PARAMOUNT**—B'way at 61st St. 247-5070.
"Absence of Malice."
89. **LINCOLN PLAZA CINEMAS**—B'way nr.
63rd St. 757-2280. #1—"Chariots of Fire." #2—
"My Dinner With Andre." #3—"David."
90. **CINEMA STUDIO**—B'way at 66th St.
877-4040. #1—"Pixote." #2—"Taxi zum Klo."
91. **REGENCY**—B'way nr. 67th St. 724-3700. Thru
Feb. 1: "Mrs. Miniver"; "Cry Havoc." Feb. 2-3:
"Major Barbara"; "Cesar and Cleopatra." Feb. 4-6:
"Anna Karenina"; "Queen Christina." Beg. Feb. 7:
"The Lady From Shanghai"; "Gilda."
92. **EMBASSY 72ND STREET TWIN**—On
B'way. 724-6745. #1—"Stevie." #2—"Ticket to
Heaven."
93. **LOEWS 83RD STREET QUAD**—On B'way.
877-3190. #1—Thru Feb. 4: "Neighbors."
Opening Feb. 5: "Night Crossing." #2—Thru Feb.
4: "Saturday the 14th." #3—"Whose Life Is It
Anyway?" #4—Thru Feb. 4: "Sharky's Machine."
94. **NEW YORKER**—B'way nr. 88th St. 580-7900.
#1—"Four Friends." #2—"On Golden Pond."
95. **THALIA**—95th St. W. of B'way. 222-3370.
Feb. 1: "Two for the Road"; "Breakfast at
Tiffany's." Feb. 2: "The Magic Christian"; "Stand
Easy." Feb. 3: "Pandora's Box"; "Sunrise." Feb. 4:
"Five Easy Pieces"; "The Last Detail." Feb. 5-6:
"Why Shoot the Teacher?"; "Harold and Maude."
Feb. 7: "Cries and Whispers"; "Persona."
97. **OLYMPIA**—B'way nr. 107th St. 865-8128. #1
—Thru Feb. 2: "Drunken Angel"; "Scandal." Feb.
3-4: "Simon of the Desert"; "Exterminating Angel";
"El." Feb. 5-6: "The Bicycle Thief"; "Big Deal on
Madonna Street." Beg. Feb. 7: "Lola Montes"; "La
Chienne." #2—Thru Feb. 4: "Ticket to Heaven."
Beg. Feb. 5: "Pennies From Heaven." #3—Thru
Feb. 4: "Ghost Story"; "Halloween II." Beg. Feb.
5: "Dressed to Kill"; "Blow Out." #4—"Atlantic
City."

Museums, Societies, Etc.

ANTHOLOGY FILM ARCHIVES—80 Wooster
St. 226-0010. Adm. \$3. Feb. 2, 8 p.m.: "Rhythmus
21" (1921), "Alles dreht sich, alles bewegt sich"
(1929) & "Zweigroschenzauber" (1929) by Hans
Richter, "Le Retour à la Raison" (1923), "Étoile de
Mer" (1925) & "Emak Bakia" (1927) by Man Ray,
& "Anemic Cinema" (1927) by Man Ray & Marcel
Duchamp. Feb. 3, 8 p.m.: "Mother" (1926) by
Vsevolod Pudovkin. Feb. 4, 8 p.m.: "Triumph of
the Will" (1936) by Leni Riefenstahl. Feb. 5, 8
p.m.: "Olympia" (1939) by Riefenstahl. Feb. 6, 2
p.m.: California Video I: Howard Fried & Paul
Koss; 8 p.m.: "Saugus Series" (1973) by Pat
O'Neill, "Chumlum" (1964) by Ron Rice, &
"N.O.T.H.I.N.G." (1968), "T.O.U.C.H.I.N.G." (1969)
& another film by Paul Sharits. Feb. 7, 8 p.m.:
"L'Ilusioniste Fin de Siècle" (1899), "Voyage
Dans la Lune" (1902), "Le Palais des Mille et Une
Nuits" (1905), "Les Quatres Cents Farces du
Diable" (1906), "Ali Barbouyou Ali Bouf à
l'Huile" (1907), "La Cascade de Feu" (1904) &
"La Fée Carabosse" (1906) by Georges Méliès.

**BROOKLYN ARTS AND CULTURE
ASSOCIATION**—111 Willoughby St.,
Downtown Brooklyn. 783-4469. Adm. \$3. Feb.
3, 7 p.m.: A Night of Early Musicals (1927-29),
with Herb Graff.

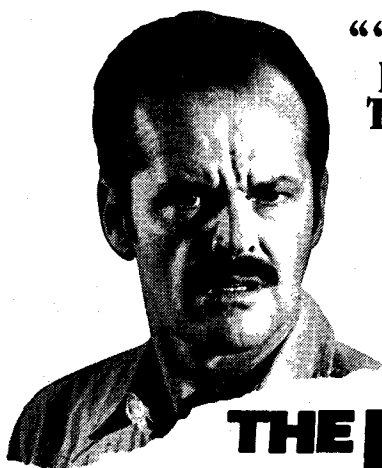
CHRIST AND ST. STEPHEN'S CHURCH—120
W. 69th St. 787-2755. Adm. \$1.50; senior citizens
75c. Feb. 3, 8 p.m.: "The Ladykillers" (1955) by
Alexander Mackendrick, with Alec Guinness &
Peter Sellers.

COLLECTIVE FOR LIVING CINEMA—52 White
St. 925-2111. Adm. \$3. Feb. 5, 8 p.m.:
"Deutschland Spiegel" (1980), "A Trojan House"
(1981), "Salve" (1981) & work in progress by
Sharon Couzin. Feb. 6, 8 p.m.: "The Folly of Dr.
Tube" (1916) & "Au Secours!" (1923) by Abel
Gance. Feb. 7, 8 p.m.: "Divided Loyalties" (1978)
& "Noblesse Oblige" (1981) by Warren Sonbert.

COOPER-HEWITT MUSEUM—2 E. 91st St.
860-6868. Adm. \$4; members \$3.50. Feb. 2, 6:15
p.m.: "The Fountainhead" (1949) by King Vidor &
"Skyscraper" (1959) by Shirley Clarke.

FILM FORUM—57 Watts St. 431-1590. #1—Adm.
\$4; members \$2.50. Mon.-Sun., 6, 8 & 10 p.m. &
Sat.-Sun., 4 p.m. Thru Feb. 2: "The Alien's Place"
(1979) by Rudolf van den Berg. Beg. Feb. 3: "John

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David Ansen,
Newsweek

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Heartfield, Photomontagist" (1977) by Helmut Herbst & "A Good Example" (1979) by Bertrand Sauzier. #2-Adm. \$4.50; members \$3.50. Program unavailable.

GOETHE HOUSE—Fifth Ave. at 83rd St. 744-8310. Adm. \$1. Feb. 6, 2 p.m.: "Neckties for the Olympic Games" (1976) by Stefan Lukischy & "Machorka-Muff" (1962) by Jean-Marie Straub.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 784-2084. Free. Thu.-Sun., 1-6 p.m., thru Mar. 14: "Intrusion" by Jon Rubin, & Video by Joan Jonas.

JAPAN SOCIETY—333 E. 47th St. 832-1155. Adm. \$4; members \$3. Feb. 3, 7:30 p.m.: "The Loves of Tojiro" (1955) by Kazuo Mori. Feb. 5, 7:30 p.m.: "Carmen Comes Home" (1951) by Keisuke Kinoshita. Feb. 7, 2 p.m.: "Blind Swordsman" (1978) by John Nathan & "The Fencing Master" (1962) by Shunkai Mizuho.

THE JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888. Adm. \$5; senior citizens & students \$4; members \$3. Feb. 4, 7 p.m.: "Mirele Efros" (1939) by Joseph Berne.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Adm. \$2.50. Feb. 6, 8 p.m.: "1857 (Fool's Gold)" (1981), "Permutations and Combinations" (1976), "She Is Away" (1975) & other films by Bruce Elder.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. \$3; members, senior citizens, & children \$1.50. Feb. 2, 8 p.m.: "In a Lonely Place" (1950) by Nicholas Ray, with Humphrey Bogart. Feb. 3, 8 p.m.: "Five Easy Pieces" (1970) by Bob Rafelson, with Jack Nicholson; 8 p.m.: "Strike!" (1925) by Sergei Eisenstein. Feb. 4, 8 p.m.: "Woman in the Dunes" (1964) by Hiroshi Teshigahara. Feb. 5, 8 & 10:15 p.m.: "The Working Class Goes to Heaven" (1972) by Elio Petri. Feb. 6, 8 & 10:15 p.m.: "The Passenger" (1975) by Michelangelo Antonioni, with Jack Nicholson. Feb. 7, 4:30 & 7:30 p.m.: "The Innocent" (1979) by Luchino Visconti, with Giancarlo Giannini & Laura Antonelli.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free. Feb. 6, 1:30 p.m.: "Brian's Song" (1970) by Buzz Kulik, with Billy Dee Williams & James Caan. Sound & captions.

NEW YORK PUBLIC LIBRARY—Donnell Library, 20 W. 53rd St. 930-0800. Free. Feb. 2, 12 p.m.: "Passages From Finnegans Wake" (1967) by Mary Ellen Bute. The filmmaker will be present.

THE PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. \$4; students & senior citizens \$3. Tue.-Sun., 6 & 9 p.m., & Fri.-Sun., 3:15 p.m.: "Careless" (1962) by Mauro Bolognini, with Claudia Cardinale, & "A Human Voice" (1948) by Roberto Rossellini, with Anna Magnani. Sat.-Sun., 2 p.m. (free): "The Front Line" (1981) by David Bradbury.

THE QUEENS MUSEUM—N.Y.C. Bldg., Flushing Meadow/Corona Park. 592-5555. Free with museum adm. Feb. 6, 2:30 p.m.: "No Maps on My Taps" by George Nierenberg.

SARAH LAWRENCE COLLEGE—Performing Arts Center, Bronxville, N.Y. 914-337-0700. Adm. \$3; students & senior citizens \$1.50. Feb. 4, 7:30 p.m. (free): "From These Roots" (1975) by William Greaves.

SLOANE HOUSE YMCA—356 W. 34th St. 760-5850. Suggested don. 50c. Feb. 3, 9 p.m.: "Hester Street" (1975) by Joan Micklin Silver, with Carol Kane. Feb. 7, 7:30 p.m.: "Harlan County, U.S.A." (1977) by Barbara Koppie.

WHITNEY MUSEUM—Madison Ave. at 75th St. 288-9601. Free with museum adm. Tue., 12-8 p.m. Wed.-Sun., 12-6 p.m. (running continuously): "Discord" (1980) by Bill Lundberg.

Bronx

100. **ALLERTON**—744 Allerton Ave. 547-2444. #1—"On Golden Pond." #2-Thru Feb. 4: "Absence of Malice." #3-Thru Feb. 4: "The Boogens."

101. **BAINBRIDGE**—E. 204 at Perry. 798-2370. Thru Feb. 4: "Ghost Story." Beg. Feb. 5: "Modern Problems."

102. **CAPRI**—Fordham nr. Jerome Ave. 367-0558. "Montenegro."

103. **CIRCLE**—Westchester at E. 177. 863-2100. #1-Thru Feb. 4: "A Stranger Is Watching." Beg. Feb. 5: "Night Crossing." #2-Thru Feb. 4: "The Bloody Bushido Blade." Beg. Feb. 5: "Penitentiary"; "The Hitter."

104. **CITY**—2081 Bartow Ave. 379-4998. #1-Thru Feb. 4: "Ghost Story." #2—"Absence of Malice."

105. **DALE**—231st St. & B'way. 884-5300. "Absence of Malice."

109. **INTERBORO**—Tremont nr. Bruckner Blvd. 792-2100. #1—"Four Friends." #2—"Absence of Malice." #3—"On Golden Pond." #4—"Montenegro."

112. **LOEWS AMERICAN**—East Ave. at Metro. 828-3322. #1—"Chariots of Fire." #2-Thru Feb. 4: "Sharky's Machine." Beg. Feb. 5: "Venom."

113. **LOEWS RIVERDALE**—259th St. at Riverdale Ave. 884-2260. "On Golden Pond."

114. **LOEWS PARADISE**—188th St. at Grand Conc. 367-1288. #1—"A Stranger Is Watching." #2-Thru Feb. 4: "Vice Squad." #3—"Four Friends." #4-Thru Feb. 4: "Saturday the 14th." Beg. Feb. 5 (tent.): "Venom."

116. **PALACE**—1603 Union Port Rd. 829-3900. #1-Thru Feb. 4: "Whose Life Is It Anyway?" #2—"Absence of Malice."

117. **RKO FORDHAM**—At Valentine. 367-3050. #1—"Absence of Malice"; "The Bloody Bushido Blade." #2—"Whose Life Is It Anyway?"; "Drive-In Massacre." #3—"Taps"; "Graduation Day." #4—"Revenge of the Shogun Women."

119. **VALENTINE**—Fordham at Valentine. 584-9583. #1-Thru Feb. 4: "Ghost Story"; "Halloween II." Beg. Feb. 5: "Night Crossing." #2—"Sharky's Machine." #3—"The Boogens."

122. **WHITESTONE BRIDGE DRIVE-IN**—Bruckner Blvd. 828-3330. Blue—Thru Feb. 4: "The Bloody Bushido Blade"; "Saturday the 14th." Red—Thru Feb. 4: "Vice Squad"; "The Exterminator."

Brooklyn

200. **BAY RIDGE-ALPINE**—Fifth Ave. at 69th St. 748-4200. #1—"Absence of Malice." #2—"Four Friends."

202. **BAY RIDGE-FORTWAY**—Ft. Hamilton Pkwy. at 69th St. 238-4200. #1—"On Golden Pond." #2—"Whose Life Is It Anyway?" #3-Thru Feb. 4: "A Stranger Is Watching." Beg. Feb. 5: "Dressed to Kill"; "Blow Out." #4-Thru Feb. 4: "Saturday the 14th." Beg. Feb. 5: "Vice Squad." #5—"Atlantic City."

203. **BENSONHURST-BENSON**—20th Ave. at 86th St. 372-1617. #1-Thru Feb. 4: "A Stranger Is Watching." Beg. Feb. 5: "Dressed to Kill"; "Blow Out." #2—"Vice Squad."

204. **BENSONHURST-HIGHWAY**—Kings Hwy. at W. 7th St. 339-1060. Thru Feb. 4: "Montenegro." Beg. Feb. 5: "Dressed to Kill"; "Blow Out."

206. **BENSONHURST-LOEWS ORIENTAL**—86th St. at 18th Ave. 236-5001. #1—"Ragtime." #2—"Reds."

207. **BENSONHURST-MARBORO**—Bay Pkwy. at 68th St. 232-4000. #1—"On Golden Pond." #2—"Chariots of Fire." #3—"Whose Life Is It Anyway?" #4—"Sharky's Machine."

208. **BOROUGH PARK-WALKER**—18th Ave. at 64th St. 232-4500. Thru Feb. 4: "Vice Squad." Beg. Feb. 5: "Night Crossing."

210. **BRIGHTON BEACH-OCEANA**—Brighton Beach at Coney Island Ave. 743-4333. #1—"On Golden Pond." #2-Thru Feb. 4: "A Stranger Is Watching." Beg. Feb. 5: "Dressed to Kill"; "Blow Out." #3—"Whose Life Is It Anyway?" #4—"Four Friends."

211. **BROOKLYN HEIGHTS-BROOKLYN HEIGHTS**—Henry at Orange. 596-7070. #1—"On Golden Pond." #2—"Whose Life Is It Anyway?"

212. **CANARSIE-CANARSIE**—E. 93rd at Ave. L. 251-0700. #1—"On Golden Pond." #2—"Vice Squad." #3—"A Stranger Is Watching."

215. **DOWNTOWN BROOKLYN-LOEWS METROPOLITAN**—Fulton at Jay St. 875-4024. #1—"The Bloody Bushido Blade." #2—"Vice Squad." #3-Thru Feb. 4: "Saturday the 14th." Beg. Feb. 5: "Venom." #4—"A Stranger Is Watching."

220. **FLATBUSH-NOSTRAND**—Nostrand at Kings Hwy. 252-6112. "Four Friends."

221. **FLATBUSH-RKO KENMORE**—Church at Flatbush. 284-5700. #1—"Vice Squad." #2—"Taps." #3—"The Boogens." #4—"A Stranger Is Watching."

223. **FLATLANDS-BROOK**—Flatlands at Flatbush. 258-2034. Thru Feb. 4: "A Stranger Is Watching." Beg. Feb. 5: "Night Crossing."

224. **FLATLANDS-KINGS PLAZA NORTH**—Upper Mall, Flatbush at Ave. U. 253-1110. "Whose Life Is It Anyway?" **SOUTH**—"Chariots of Fire."

226. **FLATLANDS-LOEWS GEORGETOWNE**—Ralph Ave. at Ave. K. 763-3000. #1—"Ragtime." #2—"Absence of Malice."

228. **GREENPOINT-CHOPIN**—Manhattan at Greenpoint. 389-1100. Thru Feb. 4: "Ghost Story"; "The Legend of the Lone Ranger."

231. **MIDWOOD-AVENUE U**—Ave. U at E. 16th. 336-1234. "Reds."

232. **MIDWOOD-COLLEGE**—Flatbush at Ave. H. 859-1384. "Reds."

233. **MIDWOOD-KENT**—Coney Island Ave. at Ave. H. 434-8422. "Only When I Laugh."

234. **MIDWOOD-KINGSWAY**—Kings Hwy. at Coney Island Ave. 645-8588. #1—"Absence of Malice." #2—"Chariots of Fire." #3—"On Golden Pond."

235. **MIDWOOD-MIDWOOD**—Ave. J at E. 13th St. 377-1718. Thru Feb. 4: "Rollover." Beg. Feb. 5: "Neighbors."

236. **PARK SLOPE-PLAZA**—Flatbush nr. Grand Army Plaza. 636-0170. #1—"Absence of Malice." Feb. 3: "Sebastiane." #2—"Four Friends."

237. **RIDGEWOOD-RIDGEWOOD**—Myrtle at Putnam. 821-5993. #1-Thru Feb. 4: "Vice Squad." #2-Thru Feb. 4: "Absence of Malice." #3—"A Stranger Is Watching."

Staten Island

300. **ELTINGVILLE-AMBOY**—356-3800. #1-Thru Feb. 4: "Reds." Beg. Feb. 5: "Venom." #2-Thru Feb. 4: "Vice Squad."

301. **MARINER'S HARBOR-JERRY LEWIS**—720-9300. Program unavailable.

302. **NEW DORP-FOX PLAZA**—987-6800. #1—Program unavailable. #2—"On Golden Pond."

303. **NEW DORP-HYLAN**—351-6601. #1—"Absence of Malice." #2—"Four Friends."

304. **NEW DORP-LANE**—351-2110. Thru Feb. 4: "Ghost Story." Beg. Feb. 5: "Night Crossing."

307. **NEW SPRINGVILLE-ISLAND**—761-6666. #1—"On Golden Pond." #2—"Chariots of Fire."

308. **NEW SPRINGVILLE-RICHMOND**—761-3103. "Whose Life Is It Anyway?"

Queens

403. **ASTORIA-UA ASTORIA**—Steinway St. 545-9470. #1—"Whose Life Is It Anyway?" #2-Thru Feb. 4: "Absence of Malice." Beg. Feb. 5: "Night Crossing." #3—"Vice Squad." #4—"Four Friends."

404. **BAYSIDE-LOEWS BAY TERRACE**—Bell Blvd. at 26th Ave. 428-4040. #1—"Chariots of Fire." #2—"Absence of Malice."

405. **BAYSIDE-BAYSIDE**—Bell at 39th Ave. 225-1110. #1—"On Golden Pond." #2—"Four Friends." #3-Thru Feb. 4: "Pennies From Heaven"; "Rich and Famous." Beg. Feb. 5: "Dressed to Kill"; "Blow Out." #4-Thru Feb. 4: "On Golden Pond." Beg. Feb. 5: "Night Crossing."

406. **CORONA-PLAZA**—103-14 Roosevelt Ave. 639-0012. Thru Feb. 2: "Outland"; "Any Which Way You Can." Beg. Feb. 3: "Stripes."

408. **ELMHURST-ELMHURST**—Queens Blvd. nr. 57th Ave. 429-4770. #1—"Reds." #2—"Absence of Malice."

409. **FLUSHING-KEITHS**—Northern at Main. 353-4000. #1—"Vice Squad." #2—"Saturday the 14th." #3—"Modern Problems."

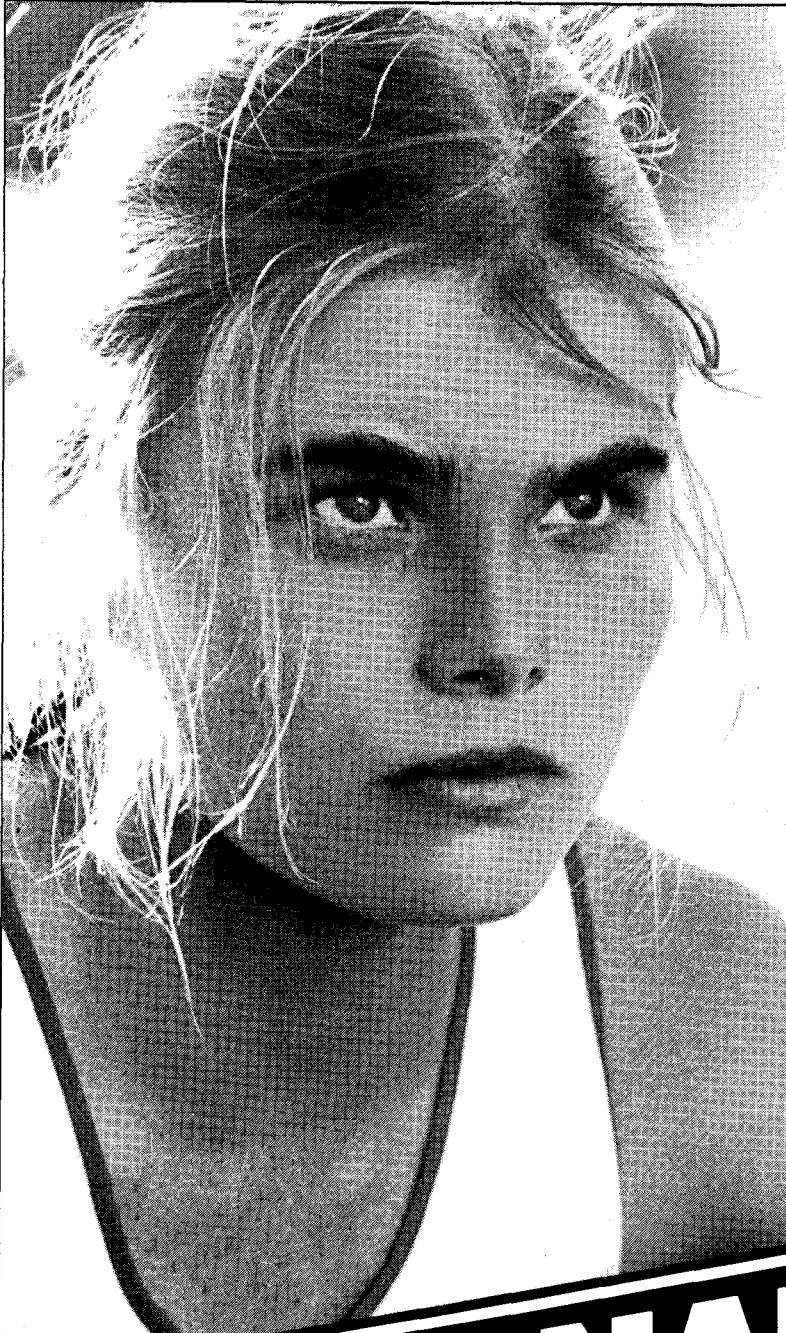
411. **FLUSHING-PARSONS**—Parsons at Union Tpke. 591-8555. Program unavailable.

412. **FLUSHING-PROSPECT**—Main St. at Kissena Blvd. 359-1050. #1—"A Stranger Is Watching." #2—"Chariots of Fire." #3—"Absence of Malice."

413. **FLUSHING-UA QUARTET**—Northern Blvd. at 160th St. 359-6777. #1—"Four Friends." #2—"On Golden Pond." #3—"Whose Life Is It Anyway?" #4-Thru Feb. 4: "Montenegro." Beg. Feb. 5: "Night Crossing."

414. **FLUSHING-UTOPIA**—Union Tpke. at 188th St. 454-2323. "On Golden Pond."

416. **FOREST HILLS-CINEMART**—Metropolitan Ave. at 72nd Rd. 261-2244. Thru Feb. 4: "Raiders of the Lost Ark."



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about crossing
boundaries,
exceeding
limitations,
and giving
everything
you've
got.**

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**"PERSONAL BEST" Starring MARIEL HEMINGWAY
SCOTT GLENN · PATRICE DONNELLY · KENNY MOORE**

Music by **JACK NITZSCHE** and **JILL FRASER**

Executive Producer **DAVID GEFLEN**

Written, Produced and Directed by **ROBERT TOWNE**

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EXCLUSIVE ENGAGEMENT OPENS FRIDAY, FEBRUARY 5TH

A CINEMA 5 THEATRE

SUTTON

57th and 3rd Ave.
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417. **FOREST HILLS-CONTINENTAL**-Austin at 71st Ave. 544-1020. #1-Thru Feb. 4: "A Stranger Is Watching." #2-Thru Feb. 4: "Montenegro."
418. **FOREST HILLS-FOREST HILLS**-Queens Blvd. at 71st Ave. 261-7866. #1-"On Golden Pond." #2-"Whose Life Is It Anyway?"
419. **FOREST HILLS-MIDWAY**-Queens Blvd. at Continental. 261-8572. #1-"Chariots of Fire." #2-"Four Friends." #3-"Vice Squad." #4-Thru Feb. 4: "Sharky's Machine." Beg. Feb. 5: "Night Crossing."
421. **FOREST HILLS-TRYLON**-Queens Blvd. at 66th Ave. 459-8944. "Ragtime."
423. **FRESH MEADOWS-MEADOWS**-Mall off Horace Harding Blvd. 454-6800. #1-"Whose Life Is It Anyway?" #2-"Reds."
424. **GLEN OAKS-GLEN OAKS**-Union Tpke. at 255th St. 347-7777. "Vice Squad."
426. **JACKSON HEIGHTS-BOULEVARD CINEMA**-Northern Blvd. at 83rd St. 335-0170. #1-"Vice Squad." #2-Thru Feb. 4: "A Stranger Is Watching." Beg. Feb. 5: "Venom." #3-"Reds."
429. **JACKSON HEIGHTS-JACKSON**-82nd St. at Roosevelt Ave. 779-2834. #1-Thru Feb. 4: "The Bloody Bushido Blade." #2-"On Golden Pond." #3-Thru Feb. 4: "The B.B. Balloons Belle." "The Unforgotten Ones."
436. **KEW GARDENS HILLS-MAIN STREET PLAYHOUSE**-At 72nd Dr. 268-3636. Thru Feb. 4: "Only When I Laugh." "Seems Like Old Times." Beg. Feb. 5: "Rollover." "Altered States."
437. **LITTLE NECK-LITTLE NECK**-254-18 Northern Blvd. 225-2800. Program unavailable.
438. **MIDDLE VILLAGE-ARION**-Metropolitan Ave. at 74th St. 894-4183. Thru Feb. 4: "Ghost Story." "Fort Apache, the Bronx."
439. **OZONE PARK-CROSSBAY**-Rockaway at Woodhaven Blvd. 848-1738. #1-"On Golden Pond." #2-Thru Feb. 4: "Montenegro." Beg. Feb. 5 (tent.): "Dressed to Kill." "Blow Out."
442. **REGO PARK-DRAKE**-Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Feb. 2: "Rollover." "Altered States." Beg. Feb. 3: "Neighbors." "Fort Apache, the Bronx."
444. **RICHMOND HILL-LEFFERTS**-Liberty at 122nd St. 843-8240. Thru Feb. 4: "Vice Squad." Beg. Feb. 5 (tent.): "Venom."
447. **ROCKAWAY PARK-SURFSIDE**-103-22 Rockaway Beach Blvd. 945-4632. #1-Thru Feb. 4: "Ghost Story." #2-Thru Feb. 4: "Vice Squad."
448. **SUNNYSIDE-CENTER**-Queens Blvd. at 43rd St. 784-3050. #1-"Absence of Malice." #2-Thru Feb. 4: "A Stranger Is Watching." Beg. Feb. 5: "Modern Problems."
449. **WHITESTONE-CROSS ISLAND**-Cross Island Pkwy. 767-2800. #1-Thru Feb. 4: "Only When I Laugh." #2-Thru Feb. 4: "Whose Life Is It Anyway?"
451. **WOODHAVEN-HAVEN**-80-16 Jamaica Ave. 296-2325. Thru Feb. 4: "Ghost Story." "Halloween II."
453. **WOODSIDE-DELUXE**-Roosevelt Ave. at 62nd St. 429-2929. Thru Feb. 4: "Ghost Story." "Eyewitness."

Long Island

(Area Code 516)
Nassau County

500. **BALDWIN-BALDWIN**-223-9230. "Whose Life Is It Anyway?"
501. **BALDWIN-GRAND AVENUE**-223-2323. Thru Feb. 4: "Raiders of the Lost Ark." Beg. Feb. 5: "Night Crossing."
502. **BELLEROSE-BELLEROSE**-775-1351. Thru Feb. 2: "Rollover." Beg. Feb. 3: "Neighbors."
503. **BELLMORE-PLAYHOUSE**-785-5400. Thru Feb. 4: "Pennies From Heaven."
504. **BELLMORE-THE MOVIES**-785-3032. Thru Feb. 4: "Ghost Story." Beg. Feb. 5: "Modern Problems."
506. **BETHPAGE-BETHPAGE**-796-2554. Program unavailable.
507. **BETHPAGE-MID-ISLAND**-796-7500. Thru Feb. 4: "Ghost Story." Beg. Feb. 5: "Modern Problems."
508. **CEDARHURST-CENTRAL**-569-0105. #1-"Montenegro." #2-"Absence of Malice." #3-"Taps."

511. **EAST MEADOW-FLICK**-794-8008. #1-Thru Feb. 4: "Arthur." #2-Thru Feb. 4: "Raiders of the Lost Ark."
512. **EAST MEADOW-MEADOWBROOK**-731-2423. #1-"On Golden Pond." #2-"Vice Squad." #3-"Montenegro." #4-"Modern Problems."
513. **EAST ROCKAWAY-CRITERION**-599-0242. #1-Thru Feb. 4: "The French Lieutenant's Woman." Beg. Feb. 5: "Modern Problems." #2-Thru Feb. 4: "Pennies From Heaven." Beg. Feb. 5: "Buddy Buddy."
514. **ELMONT-ARGO**-437-0356. Program unavailable.
516. **FARMINGDALE-FARMINGDALE**-249-0122. Thru Feb. 4: "Only When I Laugh." Beg. Feb. 5: "Modern Problems."
517. **FLORAL PARK-FLORAL**-352-2280. "Reds."
518. **FRANKLIN SQUARE-FRANKLIN**-775-3257. #1-Thru Feb. 4: "Saturday the 14th." Beg. Feb. 5: "Night Crossing." #2-Thru Feb. 4: "Vice Squad."
519. **GARDEN CITY-ROOSEVELT FIELD**-741-4007. #1-"Chariots of Fire." #2-"Reds."
521. **GARDEN CITY PARK-PARK EAST**-741-8484. "Absence of Malice."
522. **GREAT NECK-PLAYHOUSE**-482-0500. "Four Friends."
523. **GREAT NECK-SQUIRE**-466-2020. "On Golden Pond."
526. **HEWLETT-HEWLETT**-791-4000. Program unavailable.
527. **HICKSVILLE-HICKSVILLE**-931-0749. #1-Thru Feb. 4: "The Boogens." Beg. Feb. 5: "Night Crossing." #2-Tent.: "Saturday the 14th."
528. **HICKSVILLE-TWIN NORTH**-433-2400. Program unavailable. SOUTH-"On Golden Pond."
529. **LAWRENCE-RKO**-371-0203. #1-"Saturday the 14th." #2-"Vice Squad." #3-"Reds."
530. **LEVITTOWN-LEVITTOWN**-731-0516. Thru Feb. 4: "Saturday the 14th." Beg. Feb. 5: "Modern Problems." "The Cannonball Run."
531. **LEVITTOWN-LOEWS NASSAU**-731-5400. #1-"Four Friends." #2-"Absence of Malice." #3-"Reds." #4-"Ragtime."
532. **LONG BEACH-LIDO**-432-0056. Thru Feb. 4: "Pennies From Heaven." Beg. Feb. 5: "Buddy Buddy."
533. **LYNBROOK-LYNBROOK**-593-1033. #1-Thru Feb. 4: "Atlantic City." Beg. Feb. 5: "Night Crossing." #2-"On Golden Pond." #3-"Whose Life Is It Anyway?" #4-Thru Feb. 4: "A Stranger Is Watching." Beg. Feb. 5: "Dressed to Kill." "Blow Out."

534. **LYNBROOK-STUDIO ONE**-599-5151. Thru Feb. 4: "Neighbors." Beg. Feb. 5: "Vice Squad."
535. **MALVERNE-TWIN**-599-6966. #1-Thru Feb. 4: "Only When I Laugh." Beg. Feb. 5: "Atlantic City." #2-Thru Feb. 4: "Rollover." Beg. Feb. 5: "Ghost Story."
536. **MANHASSET-CINEMA**-627-1300. "Chariots of Fire."
537. **MANHASSET-MANHASSET**-627-7887. #1-"Whose Life Is It Anyway?" #2-Tent.: "Taps." #3-Tent.: "Atlantic City."
539. **MASSAPEQUA-PEQUA**-799-6464. "Reds."
541. **MASSAPEQUA-SUNRISE MALL**-795-2244. #1-"Four Friends." #2-"Whose Life Is It Anyway?" #3-"Vice Squad." #4-Tent.: "Saturday the 14th." #5-Tent.: "Montenegro." #6-"Chariots of Fire." #7-"Absence of Malice."
542. **MERRICK-CABLES**-546-0734. Thru Feb. 4: "Only When I Laugh." Beg. Feb. 5: "Modern Problems."
543. **MERRICK-MALL**-623-4424. Program unavailable.
544. **MERRICK-MERRICK**-623-1522. "Absence of Malice."
545. **NEW HYDE PARK-ALAN**-354-4338. "A Stranger Is Watching."
546. **NEW HYDE PARK-HERRICKS**-747-0555. "Ragtime."
547. **OCEANSIDE-OCEANSIDE**-536-7565. Program unavailable.
548. **OLD BETHPAGE-CINE CAPRI**-752-1610. Thru Feb. 4: "Ghost Story." Beg. Feb. 5: "Modern Problems."
549. **OYSTER BAY-MOVIES**-922-0333. #1-Thru Feb. 4: "Ghost Story." Beg. Feb. 5: "Modern Problems." #2-Thru Feb. 4: "Pennies From Heaven."

550. **PLAINVIEW-MORTON VILLAGE**-938-2323. Thru Feb. 2: "Rollover." Beg. Feb. 3: "Neighbors."
551. **PLAINVIEW-OLD COUNTRY**-931-4242. #1-"Absence of Malice." #2-Thru Feb. 4: "Pennies From Heaven." Beg. Feb. 5: "Modern Problems."
552. **PLAINVIEW-PLAINVIEW**-935-6100. "Four Friends."
553. **PLAINVIEW-RKO**-931-1333. #1-"Vice Squad." #2-"A Stranger Is Watching."
554. **PORT WASHINGTON-SANDS POINT**-883-5074. Thru Feb. 4: "Ghost Story." Beg. Feb. 5: "Modern Problems."
556. **PORT WASHINGTON-MOVIES**-767-5600. #1-Thru Feb. 4: "A Stranger Is Watching." Beg. Feb. 5: "Dressed to Kill." "Blow Out." #2-Thru Feb. 4: "Saturday the 14th." Beg. Feb. 5: "Modern Problems." #3-Thru Feb. 4: "Pennies From Heaven."
557. **ROCKVILLE CENTRE-FANTASY**-764-8000. "Four Friends."
558. **ROCKVILLE CENTRE-RKO**-678-3121. #1-"Taps." #2-"Saturday the 14th."
559. **ROSLYN-ROSLYN**-621-8488. #1-"Absence of Malice." #2-Thru Feb. 4: "Vice Squad." Beg. Feb. 5: "The Woman Next Door."
561. **SYOSSET-SYOSSET**-921-5810. "Whose Life Is It Anyway?"
562. **SYOSSET-UA CINEMA 150**-364-0700. "The Border."
566. **VALLEY STREAM-GREEN ACRES**-561-2100. "Four Friends."
567. **VALLEY STREAM-VALLEY STREAM**-825-8371. Thru Feb. 4: "Ghost Story."
568. **VALLEY STREAM-SUNRISE**-825-5700. #1-"Chariots of Fire." #2-"The Border." #3-"Montenegro." #4-"The Boogens." #5-"On Golden Pond." #6-"Absence of Malice." #7-"Vice Squad." #8-"Reds." #9-"Ragtime."
569. **WANTAGH-CINEMA**-221-7784. #1-Thru Feb. 4: "Pennies From Heaven." Beg. Feb. 5 (tent.): "Ragtime." #2-"A Stranger Is Watching."
571. **WANTAGH-WANTAGH**-781-6969. "On Golden Pond."
573. **WESTBURY-WESTBURY**-333-1911. #1-Thru Feb. 4: "Rollover." #2-Thru Feb. 4: "Ghost Story."
574. **WESTBURY-DRIVE-IN**-334-3400. #1-Tent.: "Drive-In Massacre." "Driller Killer." #2-Tent.: "Vice Squad." "The Howling." #3-Tent.: "A Stranger Is Watching." "Deadly Blessing."
575. **WOODMERE-FIVE TOWNS**-374-2223. Thru Feb. 4: "The Bloody Bushido Blade."

Suffolk County

600. **AMITYVILLE-AMITYVILLE**-264-7789. #1-"Vice Squad." #2-"A Stranger Is Watching."
601. **BABYLON-BABYLON**-669-3399. "On Golden Pond."
602. **BABYLON-RKO**-669-0700. #1-"Absence of Malice." #2-"Montenegro."
603. **BABYLON-SOUTH BAY**-587-7676. #1-Tent.: "Reds." #2-"A Stranger Is Watching." #3-Tent.: "The Boogens."
604. **BAYSHORE-BAYSHORE**-665-0200. "Chariots of Fire."
605. **BAYSHORE-CINEMA**-665-1722. "Whose Life Is It Anyway?"
606. **BAYSHORE-ENCORE**-655-9834. Thru Feb. 4: "Saturday the 14th." Beg. Feb. 5: "Vice Squad."
607. **BAYSHORE-LOEWS SOUTH SHORE MALL**-666-4000. #1-"Four Friends." #2-Thru Feb. 4: "Ragtime." Beg. Feb. 5: "Venom."
609. **BRENTWOOD-BRENTWOOD**-273-3900. Thru Feb. 4: "Saturday the 14th." Beg. Feb. 5: "Modern Problems."
612. **CENTEREACH-CENTEREACH**-588-0088. Program unavailable.
613. **CENTER MORICHES-CENTER**-878-2100. Thru Feb. 4: "Pennies From Heaven."
616. **COMMACK-MAYFAIR**-543-0707. "Ragtime."
617. **COMMACK-RKO**-499-4545. #1-"Absence of Malice." #2-"Four Friends."
619. **CORAM-CORAM**-698-7200. Thru Feb. 4: "Vice Squad."
621. **CORAM-PINE**-698-6442. #1-"On Golden Pond." #2-"A Stranger Is Watching."

622. DEER PARK—DEER PARK— 667-2440.
"Absence of Malice."

623. EAST HAMPTON—CINEMAS— 324-0448.
#1—Thru Feb. 4: "Absence of Malice." Beg. Feb. 5 (tent.): "Venom." #2—"On Golden Pond." #3—"Chariots of Fire." #4—"Four Friends." #5—Thru Feb. 4: "Montenegro." Beg. Feb. 5: "Ragtime."

626. EAST NORTHPORT—LARKFIELD—
261-0043. Thru Feb. 4: "A Stranger Is Watching." Beg. Feb. 5 (tent.): "Ticket to Heaven."

627. EAST SETAUKET—FOX— 473-2400.
Program unavailable.

628. ELWOOD—ELWOOD— 499-7800. "Reds."

629. FARMINGVILLE—COLLEGE PLAZA—
698-2200. #1—"Whose Life Is It Anyway?" #2—Thru Feb. 4: "Montenegro." Beg. Feb. 5: "Dressed to Kill"; "Blow Out."

631. HAUPPAUGE—HAUPPAUGE— 265-1814.
"Saturday the 14th."

633. HUNTINGTON—SHORE— 421-5200. #1—Thru Feb. 4: "Absence of Malice." Beg. Feb. 5: "Night Crossing." #2—Thru Feb. 4: "Saturday the 14th." Beg. Feb. 5: "Absence of Malice." #3—"Whose Life Is It Anyway?"

634. HUNTINGTON—WHITMAN— 423-1300.
"Chariots of Fire."

636. HUNTINGTON—YORK— 421-3911. "On Golden Pond."

637. ISLIP—ISLIP— 581-5200. #1—Thru Feb. 4: "Only When I Laugh." #2—Thru Feb. 4: "Ghost Story." #3—Thru Feb. 4: "Pennies From Heaven." Beg. Feb. 5: "Vice Squad."

638. LINDENHURST—LINDENHURST—
888-5400. Thru Feb. 4: "Ghost Story." Beg. Feb. 5: "Modern Problems."

639. MATTITUCK—TWIN— 298-4405. #1—Thru Feb. 4: "Pennies From Heaven." Beg. Feb. 5: "Ragtime." #2—Thru Feb. 4: "Ghost Story."

642. NESCONSET—SMITHTOWN INDOOR—
265-8118. Thru Feb. 4: "Vice Squad." Beg. Feb. 5: "Night Crossing." OUTDOOR—Tent.: "Saturday the 14th." "Humanoids From the Deep."

643. NORTH BABYLON—NORTH BABYLON—
667-2495. #1—Thru Feb. 4: "Vice Squad." #2—Thru Feb. 4: "Saturday the 14th." Beg. Feb. 5: "Night Crossing."

644. NORTHPORT—NORTHPORT— 261-8600.
Thru Feb. 4: "Pennies From Heaven." Beg. Feb. 5: "Modern Problems."

645. OAKDALE—OAKDALE— 589-8118. Thru Feb. 4: "Arthur." Beg. Feb. 5: "Only When I Laugh."

647. PATCHOGUE—PATCHOGUE— 475-0601.
"Vice Squad."

648. PATCHOGUE—PLAZA— 475-5225. #1—"Absence of Malice." #2—"On Golden Pond."

650. PATCHOGUE—SUNRISE INDOOR—
363-7200. Thru Feb. 4: "A Stranger Is Watching." Beg. Feb. 5: "Venom." OUTDOOR—Thru Feb. 4: "The Boogens." "Zombie." Beg. Feb. 5: "A Stranger Is Watching"; "Deadly Blessing."

651. PATCHOGUE—SUNWAVE— 475-7766. #1—Thru Feb. 4: "Reds." Beg. Feb. 5: "Night Crossing." #2—"Four Friends."

653. PORT JEFFERSON—MINI EAST—
928-6555. "Raiders of the Lost Ark." CINEMA WEST—"Four Friends."

654. PORT JEFFERSON STATION—
BROOKHAVEN— 473-1200. Thru Feb. 2: "Rollover." Beg. Feb. 3: "Neighbors."

655. RIVERHEAD—SUFFOLK— 727-3133. Thru Feb. 4: "The Boogens." Beg. Feb. 5: "Vice Squad."

657. SAG HARBOR—SAG HARBOR— 725-0010.
Feb. 5-7: "Cutter's Way."

658. SAYVILLE—SAYVILLE— 589-0232. #1—Thru Feb. 4: "Ghost Story." Beg. Feb. 5: "Saturday the 14th." #2—Thru Feb. 4: "Pennies From Heaven." #3—Thru Feb. 4: "Only When I Laugh."

661. SMITH HAVEN—MALL— 724-9550. "Whose Life Is It Anyway?"

662. SMITHTOWN—SMITHTOWN— 265-1551.
"On Golden Pond."

663. SOUTHAMPTON—SOUTHAMPTON—
283-1300. #1—Thru Feb. 14: "Ticket to Heaven." Beg. Feb. 5 (tent.): "Night Crossing." #2—Thru Feb. 4: "Whose Life Is It Anyway?" Beg. Feb. 5: "Absence of Malice."

664. STONY BROOK—LOEWS— 751-2300. #1—"Absence of Malice." #2—"Reds." #3—Thru Feb. 4: "Ragtime." Beg. Feb. 5: "Venom."

666. WESTHAMPTON—HAMPTON ARTS—
288-2600. Thru Feb. 4: "Ragtime."

667. WESTHAMPTON—WESTHAMPTON—
288-1500. Thru Feb. 4: "Vice Squad." Beg. Feb. 5: "Whose Life Is It Anyway?"

668. WEST ISLIP—TWIN— 669-2626. #1—"Only When I Laugh." #2—Thru Feb. 4: "Pennies From Heaven." Beg. Feb. 5: "Modern Problems."

New York State

(Area Code 914)
Westchester County

700. BEDFORD VILLAGE—BEDFORD
PLAYHOUSE— 234-7300. "On Golden Pond."

701. BEDFORD VILLAGE—CINEMA 22—
234-9577. "Ragtime."

702. BRONXVILLE—BRONXVILLE— 961-4030.
#1—Thru Feb. 4: "Vice Squad." Beg. Feb. 5: "Night Crossing." #2—"Four Friends." #3—Thru Feb. 4: "A Stranger Is Watching." Beg. Feb. 5: "Dressed to Kill"; "Blow Out."

704. GREENBURGH—CINEMA 100— 946-4680.
#1—"On Golden Pond." #2—Thru Feb. 4: "Ragtime." Beg. Feb. 5: "Night Crossing."

705. HARRISON—CINEMA— 835-2668. Thru Feb. 4: "Ghost Story." Beg. Feb. 5: "Modern Problems."

706. HARTSDALE—CINEMA— 428-2200. #1—"A Stranger Is Watching." #2—"Chariots of Fire." #3—"Reds." #4—"Four Friends."

707. LARCHMONT—PLAYHOUSE— 834-3001.
"Four Friends."

708. MAMARONECK—PLAYHOUSE— 698-2200.
#1—Thru Feb. 4: "On Golden Pond." Beg. Feb. 5: "Night Crossing." #2—"On Golden Pond." #3—Thru Feb. 4: "Saturday the 14th." Beg. Feb. 5: "On Golden Pond." #4—Thru Feb. 4: "A Stranger Is Watching." Beg. Feb. 5: "Dressed to Kill"; "Blow Out."

709. MOUNT KISCO—MOUNT KISCO—
666-6900. #1—"Absence of Malice." #2—"Four Friends."

711. MOUNT VERNON—PARKWAY— 664-3311.
Thru Feb. 4: "Only When I Laugh"; "Seems Like Old Times." Beg. Feb. 5: "Rollover"; "Altered States."

712. NEW ROCHELLE—LOEWS— 632-1700. #1—Thru Feb. 4: "Ragtime." Beg. Feb. 5: "Venom." #2—"Absence of Malice."

713. NEW ROCHELLE—MALL— 636-8808.
"Chariots of Fire."

714. NEW ROCHELLE—RKO PROCTORS—
632-1100. #1—"Reds." #2—"Saturday the 14th." #3—"Vice Squad." #4—"Whose Life Is It Anyway?" #5—"Four Friends."

716. NEW ROCHELLE—TOWN— 632-4000. "On Golden Pond."

717. OSSINING—ARCADIAN— 941-5200. #1—"On Golden Pond." #2—"Four Friends."

718. PEEKSKILL—BEACH— 737-6262. #1—"On Golden Pond." #2—"The Border." #3—"A Stranger Is Watching."

719. PEEKSKILL—WESTCHESTER MALL—
528-8822. #1—"Reds." #2—"Absence of Malice." #3—"Chariots of Fire."

720. PELHAM—PELHAM PICTURE HOUSE—
738-3160. Thru Feb. 4: "Arthur."

721. PLEASANTVILLE—ROME— 769-0720. Thru Feb. 4: "Atlantic City." Beg. Feb. 5: "Venom."

722. RYE—RYE RIDGE— 939-8177. #1—"Whose Life Is It Anyway?" #2—Thru Feb. 4: "Reds." Beg. Feb. 5: "Venom."

723. SCARSDALE—FINE ARTS— 723-6699. Thru Feb. 4: "Montenegro." Beg. Feb. 5: "The Woman Next Door."

724. SCARSDALE—PLAZA— 725-0078. Thru Feb. 4: "Pennies From Heaven." Beg. Feb. 5: "Ghost Story."

726. WHITE PLAINS—COLONY— 948-8828.
Thru Feb. 4: "Vice Squad." Beg. Feb. 5: "Penitentiary"; "The Hitter."

727. WHITE PLAINS—GALLERIA— 997-8198.
#1—"Absence of Malice." #2—Thru Feb. 4: "Modern Problems." Beg. Feb. 5: "Dressed to Kill"; "Blow Out."

728. WHITE PLAINS—UA CINEMA— 946-2820.
"The Border."

729. YONKERS—CENTRAL PLAZA— 793-3232.
#1—"Whose Life Is It Anyway?" #2—"Taps."

730. YONKERS—KENT— 237-3440. Thru Feb. 4: "Time Bandits." Beg. Feb. 5: "Modern Problems"; "The Cannonball Run."

732. YONKERS—MOVIELAND— 793-0002. #1—"Chariots of Fire." #2—"Absence of Malice." #3—"Reds." #4—"On Golden Pond."

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MOVIES

733. YORKTOWN HEIGHTS-TRIANGLE-245-7555. #1-"Whose Life Is It Anyway?" #2-Thru Feb. 4: "Vice Squad." Beg. Feb. 5: "Night Crossing."

Rockland County

742. NANUET-ROUTE 59- 623-3355. "The Border."
743. NEW CITY-TOWN- 634-5100. #1-"Absence of Malice." #2-"Four Friends."
744. NEW CITY-UA CINEMA 304- 634-8200. #1-"On Golden Pond." #2-Tent.: "Vice Squad."
745. NYACK-CINEMA EAST- 358-6631. "Taps."
747. ORANBURG-ORANBURG- 359-6030. "Saturday the 14th."
749. PEARL RIVER-CENTRAL- 735-2530. "Ragtime."
750. PEARL RIVER-PEARL RIVER- 735-6500. "On Golden Pond."
752. SPRING VALLEY-CINEMA 45- 352-1445. Thru Feb. 4: "A Stranger Is Watching."
753. STONY POINT-9 W CINEMA- 942-0303. Thru Feb. 4: "Ghost Story." Beg. Feb. 5: "Modern Problems."
754. SUFFERN-LAFAYETTE- 357-6030. "Reds."
756. WEST HAVERSTRAW-PLAZA- 947-2220. Thru Feb. 4: "Saturday the 14th." Beg. Feb. 5: "Night Crossing."

Connecticut

(Area Code 203)
Fairfield County

770. BRIDGEPORT-BEVERLY- 368-0616. "Sharky's Machine."
772. BRIDGEPORT-HI WAY- 378-0014. #1-"Vice Squad." #2-Thru Feb. 4: "Whose Life Is It Anyway?" Beg. Feb. 5: "Night Crossing."
773. BRIDGEPORT-RKO MERRITT- 372-3013. #1-"Venom." #2-"Taps."
774. BROOKFIELD-FINE ARTS- 775-0070. #1-"On Golden Pond." #2-"Taps."
775. DANBURY-TRANS-LUX CINE- 743-2200. #1-"Whose Life Is It Anyway?" #2-"Four Friends." #3-Thru Feb. 4: "Saturday the 14th."
776. DANBURY-TRANS-LUX CINEMA- 748-2923. #1-"Reds." #2-"Absence of Malice."
777. DANBURY-TRANS-LUX PALACE- 748-7496. #1-"Venom." #2-"Vice Squad." #3-"Comin' at Ya."
778. DARIEN-PLAYHOUSE- 655-0100. "On Golden Pond."
779. FAIRFIELD-COMMUNITY- 255-6555. #1-"On Golden Pond." #2-"Vice Squad."
780. FAIRFIELD-COUNTY- 334-1411. "The Boogens."
781. GREENWICH-CINEMA- 869-6030. "On Golden Pond."
782. GREENWICH-TRANS-LUX PLAZA- 869-4030. #1-"Chariots of Fire." #2-"Absence of Malice." #3-"Ragtime."
783. NEW CANAAN-PLAYHOUSE- 966-0600. Thru Feb. 4 (tent.): "Ghost Story." Beg. Feb. 5 (tent.): "Whose Life Is It Anyway?"
784. NORWALK-CINEMA- 838-4504. #1-"A Stranger Is Watching." #2-"Vice Squad."
785. NORWALK-NORWALK- 866-3010. Thru Feb. 4: "The Boogens." Beg. Feb. 5: "Venom."
786. SOUTH NORWALK-SONO- 866-9202. Thru Feb. 2: "Breaker Morant." Feb. 3-5: "Man of Marble." Beg. Feb. 6: "8 1/2." "Amarcord."
787. SPRINGDALE-STATE- 325-0250. Thru Feb. 4: "Pennies From Heaven." Beg. Feb. 5: "Taps."
788. STAMFORD-TRANS-LUX AVON- 324-9205. #1-"Venom." #2-"A Stranger Is Watching."
789. STAMFORD-TRANS-LUX CINEMA- 324-3100. #1-"Whose Life Is It Anyway?" #2-"Four Friends." #3-"Vice Squad."
790. STAMFORD-TRANS-LUX RIDGEWAY- 323-5000. "Reds."
791. TRUMBULL-TRUMBULL- 374-0462. "On Golden Pond."

793. WESTPORT-FINE ARTS 1- 227-3324. "Four Friends." FINE ARTS 2- "Chariots of Fire." FINE ARTS 3-227-9619. "On Golden Pond." FINE ARTS 4-226-6666. "Whose Life Is It Anyway?"
794. WESTPORT-POST- 227-0500. "Reds."
797. WILTON-CINEMA- 762-5678. "Absence of Malice."

New Jersey

(Area Code 201)
Hudson County

800. ARLINGTON-LINCOLN- 997-6873. #1-Thru Feb. 4: "Saturday the 14th." #2-Program unavailable. #3-Thru Feb. 4: "Raiders of the Lost Ark."
803. HARRISON-WARNER- 482-8550. #1-Thru Feb. 4: "Ghost Story." #2-Thru Feb. 4: "Vice Squad."
804. JERSEY CITY-HUDSON PLAZA- 433-1100. #1-"On Golden Pond." #2-"Four Friends."
805. JERSEY CITY-LOEWS- 653-4600. #1-"Absence of Malice." #2-Thru Feb. 4: "Vice Squad." #3-Thru Feb. 4: "The Bloody Bushido Blade." Beg. Feb. 5: "Venom."
806. JERSEY CITY-STATE- 653-5200. #1-Thru Feb. 4: "A Stranger Is Watching." Beg. Feb. 5 (tent.): "Dressed to Kill"; "Blow Out." #2-Thru Feb. 4: "The Boogens." Beg. Feb. 5: "Night Crossing." #3-Thru Feb. 4: "Drive-In Massacre"; "Driller Killer." Beg. Feb. 5: "Penitentiary"; "The Hitter."
807. SECAUCUS-LOEWS HARMON COVE- 866-1000. #1-"Absence of Malice." #2-"On Golden Pond." #3-"Four Friends." #4-"Chariots of Fire."
808. UNION CITY-CINEMA- 865-5600. #1-Thru Feb. 4: "Ghost Story." Beg. Feb. 5: "Vice Squad." #2-Thru Feb. 4: "Revenge of the Shogun Women." Beg. Feb. 5: "The Boogens."
810. WEST NEW YORK-MAYFAIR- 865-2010. Thru Feb. 4: "Ghost Story." Beg. Feb. 5: "Modern Problems."

Essex County

811. BLOOMFIELD-CENTER- 748-7900. "Ghost Story."
812. BLOOMFIELD-RKO ROYAL- 748-3555. #1-"Ragtime." #2-"Sharky's Machine."
813. CEDAR GROVE-CINEMA 23- 239-1462. Thru Feb. 4: "Whose Life Is It Anyway?" Beg. Feb. 5: "Night Crossing."
814. EAST ORANGE-RKO HOLLYWOOD- 678-2262. "Vice Squad"; "Scanners."
815. IRVINGTON-CASTLE- 372-9324. Thru Feb. 4: "Saturday the 14th." Beg. Feb. 5: "Penitentiary"; "The Hitter."
816. IRVINGTON-SANFORD- 371-3998. Thru Feb. 4: "A Stranger Is Watching"; "Kung Fu Halloween." Beg. Feb. 5: "Vice Squad."
817. LIVINGSTON-COLONY- 992-0800. Thru Feb. 4: "Only When I Laugh." Beg. Feb. 5: "Modern Problems."
818. MAPLEWOOD-MAPLEWOOD- 763-3100. Thru Feb. 4: "Arthur."
819. MILLBURN-RKO MILLBURN- 376-0800. #1-"On Golden Pond." #2-"Whose Life Is It Anyway?"
821. MONTCLAIR-CLARIDGE- 746-5564. "On Golden Pond."
822. MONTCLAIR-WELLMONT- 783-9500. "A Stranger Is Watching."
825. NUTLEY-FRANKLIN- 667-1777. "Absence of Malice."
826. ORANGE-PALACE- 678-1044. Thru Feb. 4: "Saturday the 14th." Beg. Feb. 5: "Penitentiary"; "The Hitter."
827. UPPER MONTCLAIR-BELLEVUE- 744-1455. "Chariots of Fire."
828. VERONA-VERONA- 239-0880. "Four Friends."
829. WEST ORANGE-ESSEX GREEN- 731-7755. #1-"Absence of Malice." #2-"Reds." #3-"Taps."
830. WEST CALDWELL-CINEMA WEST- 575-9085. Thru Feb. 4: "Atlantic City." Beg. Feb. 5: "Ticket to Heaven."

Union County

840. BERKELEY HEIGHTS-BERKELEY- 464-8888. Thru Feb. 4: "Ghost Story."
841. CRANFORD-RKO CRANFORD- 276-9120. #1-"Vice Squad." #2-"Ragtime."
842. ELIZABETH-ELMORA- 352-3483. Thru Feb. 4: "Arthur."
846. LINDEN-TWIN- 925-9787. #1-"On Golden Pond." #2-Thru Feb. 4: "A Stranger Is Watching."
848. ROSELLE PARK-PARK- 245-0358. Thru Feb. 4: "Only When I Laugh." Beg. Feb. 5: "Modern Problems."
849. SUMMIT-STRAND- 273-3900. "Ragtime."
851. UNION-FIVE POINTS- 964-3466. "Vice Squad."
852. UNION-FOX- 964-8977. "Four Friends."
853. UNION-LOST PICTURE SHOW- 964-4497. Thru Feb. 4 (tent.): "Lili Marleen."
854. UNION-UNION- 686-4373. #1-"Absence of Malice." #2-"Reds."
857. WESTFIELD-RIALTO- 232-1288. #1 & #2-"On Golden Pond." #3-"Four Friends."
858. WESTFIELD-TWIN- 654-4720. #1-Thru Feb. 4: "Raiders of the Lost Ark." #2-Thru Feb. 4: "A Stranger Is Watching."

Bergen County

860. BERGENFIELD-PALACE- 385-1600. Thru Feb. 4: "Ghost Story." Beg. Feb. 5: "Modern Problems."
861. CLOSTER-CLOSTER- 768-8800. Thru Feb. 4: "Arthur." Beg. Feb. 5: "Modern Problems."
862. EDGEWATER-LOEWS SHOWBOAT- 941-3660. #1-Thru Feb. 4: "Vice Squad." #2-"Four Friends." #3-Thru Feb. 4: "Saturday the 14th." #4-"On Golden Pond."
863. EMERSON-TOWN- 261-1000. Thru Feb. 4: "Pennies From Heaven."
864. FAIR LAWN-HYWAY- 796-1717. #1-Thru Feb. 4: "The Boogens." Beg. Feb. 5 (tent.): "Dressed to Kill"; "Blow Out." #2-"On Golden Pond."
866. FAIRVIEW-FAIRVIEW- 941-2424. Program unavailable.
867. FORT LEE-LINWOOD- 944-6900. #1-"Chariots of Fire." #2-"Whose Life Is It Anyway?"
868. FORT LEE-SHARON- 224-3032. "Reds."
869. HACKENSACK-RKO ORITANI- 343-8844. #1-"The Boogens"; "The Bloody Bushido Blade." #2-"Vice Squad." #3-"Drive-In Massacre"; "Driller Killer."
870. OAKLAND-TWIN- 337-4478. #1-"Whose Life Is It Anyway?" #2-"Absence of Malice."
871. PARAMUS-BERGEN MALL- 845-4449. Thru Feb. 4: "Modern Problems." Beg. Feb. 5: "The Woman Next Door."
872. PARAMUS-ROUTE 17- 843-3830. #1-"Four Friends." #2-"Montenegro."
873. PARAMUS-CINEMA 35- 845-5070. "On Golden Pond."
875. PARAMUS-ROUTE 4- 488-9444. #1-"Absence of Malice." #2-"Chariots of Fire." #3-"Ragtime." #4-"Whose Life Is It Anyway?" #5-"Neighbors." #6-"A Stranger Is Watching." #7-"Reds."
876. RAMSEY-INTERSTATE- 327-0153. Program unavailable.
877. RAMSEY-RAMSEY- 327-2142. Thru Feb. 4: "Only When I Laugh." Beg. Feb. 5: "Modern Problems."
878. RIDGEFIELD PARK-RIALTO- 641-2115. Thru Feb. 4: "Atlantic City." Beg. Feb. 5: "Modern Problems."
879. RIDGEWOOD-WARNER- 444-1234. #1-"Absence of Malice." #2-"Reds."
881. TEANECK-CEDAR LANE- 836-3430. Thru Feb. 4: "Raiders of the Lost Ark." Beg. Feb. 5: "Modern Problems."
882. TENAFLY-BERGEN- 567-0004. Thru Feb. 4: "Arthur." Beg. Feb. 5: "Only When I Laugh."
884. WASHINGTON TOWNSHIP-CINEMA- 666-2221. Program unavailable.
885. WESTWOOD-PASCACK- 664-3200. Thru Feb. 4: "Raiders of the Lost Ark." Beg. Feb. 5: "Modern Problems."

Brief Reviews

This index includes most, but not necessarily all, films currently playing. Film titles are arranged alphabetically, and the numbers following the capsule reviews refer to the theater numbers in the program-listing pages that precede this section.

MPAA RATING GUIDE

- G:** General Audiences. All ages admitted.
- PG:** Parental Guidance Suggested. Some material may not be suitable for children.
- R:** Restricted. Under 17 requires accompanying parent or adult guardian.
- X:** No one under 17 admitted.

New Films

★ New films recommended by *New York's* critic.

ABSENCE OF MALICE—(1hr. 56m., '81) Entertaining but unconvincing melodrama about newspaper ethics, starring Sally Field as an ambitious young reporter whose good instincts have been corrupted by her hunger for a story and Paul Newman as the innocent man she victimizes. Here and there a serious issue arises, but the plot has been obviously contrived to produce this or that crisis, and one becomes disgusted with it. Paul Newman gives a glamorous, macho-loner-outsider performance, but Sally Field is ineffective—the script calls for her to do vile things, but she's also the heroine, so she tries to ingratiate herself with the audience using coy little tricks. The strong supporting cast includes Bob Balaban as a ruthless federal attorney, Wilford Brimley as a Justice Department official, and Luther Adler as a wily old mafioso. Melinda Dillon, however, is lamentable—she's obviously been put there to commit suicide and her performance is a howl. Written by Kurt Luedtke, a former newspaperman. Dir. Sydney Pollack. PG. 6, 24, 74, 88, 100, 104, 105, 109, 116, 117, 200, 226, 234, 236, 237, 303, 403, 404, 408, 412, 448, 508, 521, 531, 541, 544, 551, 559, 568, 602, 617, 622, 623, 633, 648, 663, 664, 709, 712, 719, 727, 732, 743, 776, 782, 797, 805, 807, 825, 829, 854, 870, 875, 879

★ **ARTHUR**—(1hr. 36m., '81) Steve Gordon, a veteran TV writer, has revived the giddy conventions of 30s screwball comedy with style and wit. Dudley Moore is the drunken millionaire playboy, always in disgrace; John Gielgud (in a brilliant performance) the superbly contemptuous butler who disapproves of Arthur and loves him; Liza Minnelli the spunky, straightforward working-class girl he pursues; and Jill Eikenberry the serenely patronizing young upper-class matron who wants to marry him. The center of the picture, the true love relationship, is between Moore and Gielgud; their routines are beautifully worked out, with Gielgud tall and imposing, striding forward or standing stock-still while tiny Dudley Moore stumbles, falls down, and chatters at Gielgud's feet. They are like master and dog, only with the roles reversed. PG. 32, 47, 511, 645, 720, 818, 842, 861, 882

★ **ATLANTIC CITY**—(1hr. 45m., '81) Shot in 1978, the movie catches Atlantic City at its moment of civic "rebirth"—i.e., its transformation from tattered old tart to sparkling young whore. Meanwhile the losers and dreamers who washed up on the shores of the old Atlantic City and were comfortable there are beginning to stir uneasily. There's Lou (Burt Lancaster), an elderly petty criminal; the sublime Grace (Kate Reid), an aging moll who hit the boardwalk in the forties for a Betty Grable look-alike contest and never left; and hustling selfish young Sally (Susan Sarandon), a refugee from Moose Jaw, Saskatchewan. Written by John Guare and directed by Louis Malle, the movie is sweet and affectionate but a little wan and precious. The best thing is Lancaster's Lou. Dressed like an Italian cavalier in white suits, Lancaster looks at Sarandon with his tired old eyes, and the movie's conceits almost seem like poetry. 20, 38, 55, 97, 202, 533, 535, 537, 721, 830, 878

BLOOD WEDDING—(1hr. 10m., '81) In Spanish, Eng. subtitles. A dance-drama based on the play by Federico Garcia Lorca. With choreographer Antonio Gades and his company. Dir. Carlos Saura. 16

★ **BLOW OUT**—(1hr. 47m., '81) Brian De Palma's brilliant, ultimately unsatisfying thriller has a horror film kick to it, an almost voluptuous sense of despair. John Travolta, in a fine, fully felt performance is a Philadelphia movie soundman who accidentally records the sound of a presidential candidate being assassinated; Nancy Allen is the naive, touching little

patsy caught up in the plot to kill the candidate; John Lithgow is the madman-genius killer. The movie is a charged, half-serious, half-playful meditation on filmmaking and the limits of technology in which the mechanics of filmmaking itself are used to dramatize the discovery of a murder. De Palma's style is mesmerizing: the gliding camera seductively insinuates itself into scenes of the most sordid violence; Vilmos Zsigmond's intentionally lurid color cinematography turns genteel Philadelphia into a luscious setting for murder; the throbbing, super-heated music of Pino Donaggio and Paul Hirsch's flawless editing hurtle us from one shocking climax to the next. It's only afterwards, when the film's accumulated implausibilities become clear, that one realizes how empty much of this movie is. 97, 202, 203, 204, 210, 405, 439, 533, 556, 629, 702, 708, 727, 806, 864

BORDER, THE—(1hr. 47m., '82) A Border Patrol officer confronts illegal activity on the Mexican border. With Jack Nicholson, Valerie Perrine, Harvey Keitel and Warren Oates. Dir. Tony Richardson. R. 22, 41, 70, 78, 562, 568, 718, 728, 742

BUDDY BUDDY—(1hr. 36m., '81) Walter Matthau, a vicious Mafia hit man with a steel jaw and a mean Detroit snarl, is trying to kill someone from a hotel window, but Jack Lemmon, a wretch whose wife has left him, keeps interrupting him by trying to commit suicide next door. Matthau is funny, but Jack Lemmon, his face a weebegone rubber mask, has passed beyond, or beneath, the traditions of film acting in this country—he squats and stares like a road-company Kabuki player. The movie doesn't have much going for it apart from the basic farce situation. The long-time collaborators I.A.L. Diamond (writer) and Billy Wilder (writer-director) are still making jokes about such decade-old strawmen as slovenly hippies, sex clinics and women boasting of "cosmic orgasms." R. 513, 532

BUTTERFLY—(1hr. 48m., '82) An adaptation of James M. Cain's novel about an amoral and sexually manipulative woman, set in Nevada during the thirties. With Stacy Keach, Orson Welles and Pia Zadora. Dir. Matt Cimber. R. 55

CHARIOTS OF FIRE—(2hrs. 3m., '81) The exciting young theater actor Ben Cross is Harold Abrahams, a wealthy Jewish boy who becomes a star runner at Caius College, Cambridge, and Ian Charleson is a Scots missionary who sprints for the glory of God. The two men, driven in different ways, lead England to gold medals and glory in the 1924 Olympics at Paris. This handsome, beautifully costumed production, written by Colin Welland and directed by Hugh Hudson, is the epitome of "Masterpiece Theatre" filmmaking. It's cautious, "distinguished," and highly patriotic—it celebrates an England that is gentle, modest, and brave, an England essentially good. But it's too simple in its moral and dramatic ideas. With Alice Krige as a plump beauty with ruby lips—an actress—who falls for Abrahams, and Ian Holm as the canny professional trainer whom Abrahams hires in defiance of the gentleman-amateur's code of Cambridge. Beautifully blended color photography by David Watkin. PG. 9, 32, 58, 89, 112, 207, 224, 234, 307, 404, 412, 419, 519, 536, 541, 568, 604, 623, 634, 706, 713, 719, 732, 782, 793, 807, 827, 867, 875

DAVID—(1hr. 46m., '82) In German, Eng. subtitles. A Jewish boy survives in Nazi Germany. With Mario Fischeo, Walter Taub and Irene Vrkljan. Dir. Peter Lilienthal. 89

FOUR FRIENDS—(2hrs. 5m., '81) A pathetically amorphous mess. Danilo (Craig Wasson), a boy who has emigrated to America from Yugoslavia, looks for his identity as if it were something that could be found under a tree. Danilo and his friends David (Michael Huddleston) and Tom (Jim Metzler) are all in love with Georgia (Jodi Thelen), who is meant to be adorable but is actually the kind of insufferable show-off that any sane person would run from. When Tom gets her knocked up, Danilo, dazed and stricken, wanders through the sixties, which is presented as a phantasmagoria of irrational violence. The movie's tone shifts from pastoral simplicity to surreal violence to pastoral simplicity again, and not one scene rings true. Danilo has no self to relate to—he seems more like a punching bag than a man. Written by Steve Tesich. Dir. Arthur Penn. R. 14, 24, 38, 50, 72, 94, 109, 114, 200, 210, 220, 236, 303, 403, 405, 413, 419, 522, 531, 541, 552, 557, 566, 607, 617, 623, 651, 653, 702, 706, 707, 709, 714, 717, 743, 775, 789, 793, 804, 807, 828, 852, 857, 862, 872

★ **FRENCH LIEUTENANT'S WOMAN, THE**—(2hrs. 4m., '81) Adapting John Fowles's best-seller, scenarist Harold Pinter intercuts the darkly romantic Victorian period story, featuring Jeremy Irons as Charles Smithson the gentleman scientist and Meryl

Streep as Sarah Woodruff the mysterious governess, with a banal modern tale in which Irons and Streep play the two actors who are having an affair while acting in the period story we have been watching. No doubt the movie was intended as a meditation on the interchangeability of actor and role, but what it seems like is a good period film interrupted with boring modern interludes; the fancy, complicated narrative doesn't pay off in intellectual excitement. Still, Karel Reisz stages the Victorian stuff (shot in Lyme Regis) with great authority, and Streep, in her orange hair, makes a betwitching though overly enigmatic Sarah. With Patience Collier as the bullying Mrs. Poulteney and Lynsey Baxter as Ernestina. Music by Carl Davis. R. 52, 513

GALLIPOLI—(1hr. 50m., '81) A lyrical and anecdotal movie about two young Australians, Archy (Mark Lee) and Frank (Mel Gibson), both fleet-footed runners, who escape the boredom of barely settled Western Australia and meet their destiny in the Gallipoli campaign of World War I. Like the American platoon movies of World War II, *Gallipoli* is devoted to the rituals of male comradeship—rivalries and partings and reconciliations. The theme is familiar—the needless slaughter of valiant youth—and the movie has a few too many typical incidents; indeed, it's a bit impersonal. The director, Peter Weir, doesn't have much dramatic sense, but visually the movie is very striking. PG. 57

GHOST STORY—(1hr. 49m., '81) Alice Krige (*Kree-juh*), who vamped Ben Cross at dinner in *Chariots of Fire*, is the entrancingly full-bodied ghost who keeps scaring the daylight out of four elderly gents (Fred Astaire, John Houseman, Douglas Fairbanks Jr., Melvyn Douglas) who reside in a small Vermont town. After teasing us unconsciously, director John Irvin mounts a long and beautiful flashback in which we find out the ghastly thing the four men did fifty years earlier. The rest is conventional stuff: The ghost keeps popping out, and does everything but say "Boo!" R. 11, 76, 97, 101, 104, 119, 228, 304, 438, 447, 451, 453, 504, 507, 535, 548, 549, 554, 567, 573, 637, 638, 639, 658, 705, 724, 753, 783, 803, 808, 810, 811, 840, 860

★ **MAN OF IRON**—(2hrs. 20m., '81) Andrzej Wajda's stirring new film solidifies the shadowy history of Polish dissent. Shot during the Gdansk workers' strike in the summer of 1980, it's about a state-radio reporter sent from Warsaw to smear the first man to strike. As the reporter interviews the worker's friends and family, we see flashbacks of his earlier life and the life of his father, the heroic worker-turned-dissenter who was the subject of Wajda's last film, *Man of Marble*. Using documentary footage, historical reconstruction, and fictional techniques, Wajda is trying to unite the generations and fuse the personal and the historical. The film is desperately ambitious, a little scrappy, but passionately felt. It will carry you along even if you can't get all the references. With Marian Opania, Krystyna Janda, and Jerzy Radziwilowicz. PG. 73

MODERN PROBLEMS—(1hr. 32m., '81) The comic plight of an air traffic controller with telekinetic powers. With Chevy Chase, Patti D'Arbanville, Dabney Coleman and Mary Kay Place. Dir. Ken Shapiro. PG. 32, 101, 409, 448, 504, 507, 512, 513, 516, 530, 542, 548, 549, 551, 554, 556, 609, 638, 644, 668, 705, 727, 730, 753, 810, 817, 848, 860, 861, 871, 877, 878, 881, 885

MONTENEGRO—(1hr. 37m., '81) A drearly whimsical erotic tale about a pampered American lady (Susan Anspach), going crazy from too much money and not enough sex, who leaves her stolid Swedish-businessman-husband (Erland Josephson), and finds fulfillment among the coarse Yugoslavian émigrés who live and work in sexy squalor in a Stockholm distillery. The director, Dusan Makaveyev, has been making variations on this liberation theme his entire life. Everything in the movie feels stale, arbitrary, unconvincing. 6, 32, 83, 102, 109, 204, 413, 417, 439, 508, 512, 541, 568, 602, 623, 629, 723, 872

★ **MY DINNER WITH ANDRE**—(1hr. 50m., '81) A high-powered bull session, held in a posh French restaurant, between playwright-actor Wallace Shawn, and avant-garde theater director André Gregory. The "action" consists of Gregory's account of his recent spiritual adventures and Shawn's resistance to everything that Gregory stands for. They represent opposing philosophical points of view: Gregory the restless, foolish, ambitious seeker after transcendental experience, Shawn the defender of everyday life—the newspaper in the morning, a cup of coffee lying on the table from the night before that remains blissfully free of dead roaches. It's all talk, and, despite Gregory's tenuous comparison of himself to a concentration camp victim, good talk. You may be irritated, but you won't be bored. Dir. Louis Malle. 89

NEIGHBORS—(1hr. 30m., '81) John Belushi is rather touching as the placid suburbanite set upon by vile new neighbors, Dan Aykroyd and Cathy Moriarty, who insult his manhood, play tricks and propitiate and seduce, until the suburbanite is roused to violence. In every other way, the movie is appalling—a nightmare of tacky sets, yellowish lighting, atrocious music (by Bill Conti) and klutzy comedy. The Thomas Berger novel was adapted by Larry Gelbart, but perhaps only Harold Pinter could have done justice to its coolly sinister bad vibes. Dir. John Avildsen. R. 93, 235, 442, 502, 534, 550, 654, 875

NIGHT CROSSING—(1hr. 46m., '82) The dramatization of a true story about two young couples trying to escape from East Germany in 1979. With John Hurt, Jane Alexander, Beau Bridges and Doug McKeon. Dir. Delbert Mann. PG. 35, 44, 93, 103, 119, 208, 223, 304, 403, 405, 413, 419, 501, 518, 527, 533, 633, 642, 643, 651, 663, 702, 704, 708, 733, 756, 772, 806, 813

ON GOLDEN POND—(1hr. 49m., '81) A triumph for Henry Fonda as an elderly retired professor summering for the last time (so we are to understand) with his wife of 48 years (Katharine Hepburn) at their idyllic New Hampshire cottage. Fonda, normally the most unemphatic of film actors, acts out the noisy assertiveness of a man who cannot admit that his hearing and his physical control are beginning to go. Dancing in the woods by herself, calling to the loons in her quavering voice, Hepburn is goosey and likable—a tough old bird beyond vanity. The rest of the movie is an embarrassment. Playwright Ernest Thompson, adapting his own work, sets up cliché problems and resolves them in a flourish or two. Jane Fonda, still wearing her bikini from *California Suite*, arches her over-muscled stomach, and complains that her father doesn't love her; Doug McKeon, as the surly teenage son of Fonda's boyfriend, melts into humanity under Fonda's gruffly affectionate tutelage, but he's such a sneering little boy that we'd rather hate him. The lump-in-the-throat mechanics are so obvious here one begins to rebel. With Dabney Coleman. Dir. Mark Rydell. PG. 16, 24, 41, 61, 83, 94, 100, 109, 113, 202, 207, 210, 211, 212, 234, 302, 307, 405, 413, 414, 418, 429, 439, 512, 523, 528, 533, 568, 571, 601, 621, 623, 636, 648, 662, 700, 704, 708, 716, 717, 718, 732, 744, 750, 774, 778, 779, 781, 791, 793, 804, 807, 819, 821, 846, 857, 862, 864, 873

ONLY WHEN I LAUGH—(2hrs., '81) Marsha Mason tries her hand at a big serious role—an alcoholic actress who returns from a dry-out clinic to her New York apartment and tries to live with her teenage daughter (Kristy McNichol). Mason, the most reassuring of stars, plays the actress as a nice woman who suffers an occasional spasm of selfishness and ill temper. She may be an actress, but she can't really play one—at least not an interesting one. With braying James Coco as the self-pitying homosexual failed actor Jimmy, and Joan Hackett as the pathetic, silver-lamé narcissist Toby who "majored in beautiful" at Michigan. A little bit of each of them goes a long way. Directed by Glenn Jordan. R. 233, 436, 449, 516, 535, 542, 637, 645, 658, 668, 711, 817, 848, 877, 882

***PENNIES FROM HEAVEN**—(1hr. 52m., '81) A brilliant, ambitious Depression-era musical with a death's-head grin. Dennis Potter, the British television playwright, has recast the material, originally written for the BBC, in American terms, and it's become colder, harsher, crueler. Steve Martin is the traveling sheet-music salesman, in the Chicago of 1934, who leaves his frigid wife, Jessica Harper, and seduces the virgin schoolteacher, Bernadette Peters. As the characters open their mouths to sing, out come the voices of the popular singers of the period (Connie Boswell, Bing Crosby, et al). The numbers, produced in a variety of exuberant Hollywood musical styles, represent their dreams—what they can't express in real life—and when they end, the story continues on its squalid way. In Gordon Willis's color cinematography, the colors are basic neon—red, green, blue against black—deepened into the richer hues of an Edward Hopper painting. Herbert Ross's direction is often leaden, but you can't overlook a movie with sequences of marvelous dancing by Verna Bagnieris and Christopher Walken (doing a muscular strip). R. 45, 97, 405, 503, 513, 532, 549, 551, 556, 569, 613, 637, 639, 644, 658, 668, 724, 787, 863

PERSONAL BEST—(est. 2hrs. 6m., '82) The contemporary love story of two young female athletes. With Mariel Hemingway and Patrice Donnelly. Dir. Robert Towne. R. 48

***PIKOTE**—(2hrs. 7m., '81) In Portuguese, Eng. subtitles. A brilliant achievement from the Brazilian director Hector Babenco. Pixote (Fernando Ramos da Silva) is a little boy, perhaps 10, with a preternaturally aged face, a wanderer in the slums of Sao Paulo who is swept by the police into a brutal youth-detention center, where he witnesses rapes, beatings, and

fraud—on the part of the guards as well as the kids—and he loses all the moral feelings and restraints that we still pray will accompany a boy into adulthood. Escaping to freedom, Pixote and his friends live by snatching purses and eventually by linking up with a prostitute for whom they become pimps and children. Pixote is not evil, but he cannot connect acts to consequences. He kills two men by accident, and retires into the bedroom to watch television with the prostitute. The film has a naturalistic, almost documentary surface, but there's nothing random or unformed about the flashes of humor, warmth, and anguish. Babenco is an artist fully in control of his terrifying subject. 16, 90

***PRINCE OF THE CITY**—(2hrs. 47m., '81) The culminating work of Sidney Lumet's career. It's the early 1970's, and Danny Ciello (Treat Williams), a member of New York's narcotics squad, agrees to offer evidence about the corruption in his unit. Wired for sound, he ventures among crooked cops, lawyers, and bailbondsmen, taunting them recklessly with their fears that he might be setting them up. Later, the prosecutors he's working for force him to rat against his buddies, and he flails about in misery. Part of the reason he's so tormented is that he's far from clean himself. As Danny, Treat Williams gives a hyped-up, intensely physical performance, playing tricks with his voice and body. He can be actorish and even a bit hysterical, but he has quietly moving moments too. With the exception of Bob Balaban, miscast as a ruthless fed, the rest of the cast is superlative, and Lumet's direction, though crude and repetitive, produces one emotional high after another. Written by Lumet and Jay Presson Allen, from the book by Robert Daley. R. 16

RAGTIME—(2hrs. 36m., '81) Milos Forman's clunky version of the irresistible E.L. Doctorow novel. Forman and his screenwriter, Michael Weller, have dropped out most of the historical personages (including Doctorow's two most vibrant re-creations, Emma Goldman and J.P. Morgan), and in place of Doctorow's swift interweaving of scenes, they've constructed the movie in large unwieldy chunks. In the large cast, Mandy Patinkin, as Tateh, the Russian Jewish silhouette artist who becomes a movie producer, is outstanding, and Elizabeth McGovern, as the ex-chorus girl Evelyn Nesbit, is a charming dumb bunny. As the members of Doctorow's archetypal Wasp family Forman must have cast the three slowest-talking actors in Hollywood—James Olson, Mary Steenburgen, and Brad Dourif. Their scenes together are a purgatory for the restless. Howard E. Rollins who plays Coalhouse Walker Jr., the black ragtime pianist who drifts into violent revolt, is attractive and dynamic, but he's an upright, exemplary figure in the Sidney Poitier style of fifteen years ago. James Cagney brings some juice to his lines as the police commissioner who confronts Coalhouse, but by then the movie is beyond salvation. PG. 23, 33, 60, 206, 226, 421, 531, 546, 568, 569, 607, 616, 623, 639, 664, 666, 701, 704, 712, 749, 782, 812, 841, 849, 875

***RAIDERS OF THE LOST ARK**—(1hr. 55m., '81) Steven Spielberg has made a pure-fun extravaganza that is like a thirties serial, only grander, funnier, and blessedly free of interruptions. Harrison Ford is the archeologist/adventurer hero, Indiana Jones; Karen Allen his bantering, spunky ex-girlfriend, a scientist's daughter with a sharp tongue and a taste for adventure. Spielberg makes things jump—the thrills are larger and more violent than in old movies, and they come much faster, with one jolt linked to the next in a rhythmically charged procession. The only sour element: the inspirational religious stuff at the end, which feels out of place and cynical in a movie without a trace of religious feeling anywhere. From an idea by George Lucas (who produced); screenplay by Lawrence Kasdan. PG. 35, 38, 51, 416, 501, 511, 653, 800, 858, 881, 885

***REDS**—(3hrs. 19m., '81) Warren Beatty's marvelous celebration of radicalism as a native American passion—the life of Greenwich Village, Provincetown and Revolutionary Russia in the period 1915-20, before Moscow and the American party-liners had turned dissent into orthodoxy. Beatty is John Reed, the cocky journalist-adventurer from Portland, Oregon and Harvard who wrote the classic eyewitness account of the Bolshevik Revolution, *Ten Days That Shook the World*, and Diane Keaton is Louise Bryant, the Portland "free-thinker" who left her dentist husband and joined with Reed, becoming a radical journalist herself. The passionate, Punch-and-Judy love affair between these two holds the movie together: there they are making love, storming out of rooms, and then walking across frozen tundras to be together again. Meanwhile history is swirling all around them. Beatty combines commercial Hollywood romance (with a decidedly modern, feminist edge) and an amazingly specific account of the beginnings of American Communism. Featuring powerful performances by Jack Nicholson as Eugene O'Neill, Maureen Stapleton as Emma Goldman, and Gene Hackman as a labor-magazine editor, backed up by

documentary testimony from real-life survivors of the period. Dir. Beatty; written by Beatty and British playwright Trevor Griffiths. PG. 21, 31, 60, 206, 231, 232, 300, 408, 423, 426, 517, 519, 529, 531, 539, 568, 603, 628, 651, 664, 706, 714, 719, 722, 732, 754, 776, 790, 794, 829, 854, 868, 875, 879

ROLLOVER—(1hr. 58m., '81) Preposterous story of international high-finance, Arabs, and sex. The elements are all out of a trashy novel, but the director, Alan Pakula, takes the whole thing far too seriously—he's out to make a financial-world *Apocalypse Now*. Kris Kristofferson, clean-shaven and wearing a tux, is dim as an ace banker; Jane Fonda, in her first glamour role in years, wears shiny evening gowns, a stunning, negotiating-with-the-Arabs desert dress, and her hair up high, revealing a neck stronger than Native Dancer's. With a shrewd performance by Hume Cronyn as a duplicitous banker. R. 235, 436, 442, 502, 535, 550, 573, 654, 711

SHARKY'S MACHINE—(2hrs. 2m., '81) Bert Reynolds moving in on Clint Eastwood's territory, and not very convincingly. He's Sharky, a tough Atlanta cop who becomes obsessed with an expensive hooker (Rachel Ward, who looks like a fleshier Jacqueline Bisset), and runs afoul of a foreign-scum underworld kingpin (Vittorio Gassman). Reynolds borrows from the *Dirty Harry* series, from kung-fu movies, from *Laura*, from *The French Connection*, from John Cassavetes, from *Kojak* and *Barney Miller* and a half-dozen other places. The different sequences of the movie don't flow together at all, but the sadistic violence certainly keeps you from falling asleep. People are run over, blasted with shotguns, harpooned, broken up with chains, and so on. With Brian Keith, Henry Silva, Bernie Casey, Charles Durning and Richard Libertini. Written by Gerald di Pego, from a novel by William Diehl. Dir. Reynolds. R. 36, 80, 93, 112, 119, 207, 419, 770, 812

***SHOOT THE MOON**—(2hrs. 3m., '82) The commonplace affections and miseries of a troubled marriage, transformed into a movie of enduring power by screenwriter Bo Goldman and director Alan Parker. Albert Finney is George Dunlap, a big-deal sports-writer, and Diane Keaton is his wife Faith; they've been married 15 years and have simply run out of gas. They part, but they're far from finished—a thousand old feelings and obligations hold them together, and their relations are a painful comedy of raw nerves, hostility, and sympathy. Standing in between them are their four daughters, pressing their needs and dissatisfactions, speaking the truth when the adults talk in evasive clichés. This is the best movie about an American family made in years—the intimacy of the scenes goes very deep. With Dana Hill as the oldest daughter, Sherry. Photographed in lush Marin County, California by Michael Sesein. R. 61

SISTERS OR THE BALANCE OF HAPPINESS—(1hr. 35m., '82) The symbiotic relationship of two sisters ends with the death of one and a new life begins for the other. With Jutte Lampe. Dir. Margarete von Trotta. 62

STEVIE—(1hr. 42m., '81) Effective filmed version of Hugh Whitmore's play about Stevie Smith, the English poet who lived most of her adult life in a small suburban house with her devoted aunt. Mona Washbourne is so lovely as the aunt that you understand precisely how her volatile, neurotic niece could find a grounding for her disturbing art in commonplace things, in order, affection, small physical comforts. As Stevie, Glenda Jackson shows much greater range than she does in her commercial films, where she tends to fight the material and overdo the hardness. She's relaxed, and she recites Stevie's mordant poems beautifully, though the sight of an actress reciting in close-up is not easy to watch. Trevor Howard appears as "the man"—a somewhat awkward and pretentious narrator who talks about Stevie, recites her poems, and bickers with her in a memorable scene. Dir. Robert Enders. PG. 92

STRANGER IS WATCHING A—(1hr. 32m., '82) A suspense-thriller about a psychopath who holds a TV newswoman and a young girl hostage below Grand Central Station. With Rip Torn, Kate Mulgrew and James Naughton. Dir. Sean S. Cunningham. R. 37, 70, 82, 103, 114, 202, 203, 210, 212, 215, 221, 223, 237, 412, 417, 426, 448, 533, 545, 553, 556, 569, 574, 600, 603, 621, 626, 650, 702, 706, 708, 718, 752, 784, 788, 806, 816, 822, 846, 858, 875

TAPS—(2hrs. 10m., '81) George C. Scott as the head of a military school, a man obsessed with honor; Tim Hutton as the cadet major—the chief boy—who learns Scott's lessons all too well. When the trustees of the school decide to close the place down, the boys, under Hutton's command, barricade themselves in, armed with machine-guns. Up to this point the movie seems like a fascist daydream. But then, when one of the boys is killed, the movie begins to "criticize" Scott's code of honor; no doubt the filmmakers think they've said something profound about the limits of the military mind. This schizoid movie has the solemnity of the truly demented—there isn't a joke, a hint of

irony or playfulness, anywhere. Written by Darryl Ponicsan and Robert Kamen, from a novel by Devery Freeman. Dir. Harold Becker. PG. 32, 54, 117, 221, 508, 537, 558, 729, 745, 773, 774, 787, 829

★ **TAXI ZUM KLO**—(1hr. 32m., '81) In German, Eng. subtitles. The title means *Taxi to the John*, and the hero, Frank Ripploh, who both directed the film and starred in it, is a Berlin schoolteacher who spends his nights cruising the bars and men's rooms of the gay nightworld. With his narrow bearded face and hooked nose, Ripploh looks like a debauched Arabian prince. Berlin is his seraglio, a paradise of endless adventure and erotic discovery. The movie is a bouyant journal of good times, a record of acts, not ideas or sentiments. 90

TICKET TO HEAVEN—(1hr. 47m., '81) A young man from Toronto (Nick Mancuso) falls into the hands of religious cultists (based on the Moonies) and becomes a zombie. The scenes at an indoctrination farm in the California woods are frightening and funny, but the rest of the movie is limp and underdone, like a TV production. Dir. Ralph Thomas. PG. 46, 76, 92, 97, 626, 663, 830

VENOM—(1hr. 34m., '82) A child's mamba foils the plans of kidnappers. With Sterling Hayden, Klaus Kinski, Sarah Miles and Oliver Reed. Dir. Piers Haggard. R. 33, 72, 80, 112, 114, 215, 300, 426, 444, 607, 623, 650, 664, 712, 721, 722, 773, 777, 785, 788, 805

WHOSE LIFE IS IT ANYWAY?—(1hr. 59m., '81) Mauled in an automobile accident, Ken Harrison (Richard Dreyfuss), a successful Boston sculptor, lies paralyzed from the neck down. He can't work or make love, and he wants to die, which appalls the hospital staff that has been laboring to keep him alive. Dreyfuss acts up a storm with his eyes, beard, and neck, but the performance is unpleasantly self-righteous. He seems less like a mature man facing death than a bright boy reveling in the opportunity to tell everyone off. John Badham, who directed this adaptation, by Reginald Rose and Brian Clark, of Clark's hit play, works as much movement and color into the hospital settings as he can. The movie is never dull, but the premise seems false: No one points out to the sculptor that in his situation the most courageous thing would be to live. With Christine Lahti, John Cassavetes. R. 14, 32, 58, 93, 116, 117, 202, 207, 210, 211, 224, 308, 403, 413, 418, 423, 449, 500, 533, 537, 541, 561, 605, 629, 633, 661, 663, 667, 714, 722, 729, 733, 772, 775, 783, 789, 793, 813, 819, 867, 870, 875

WOMAN NEXT DOOR, THE—(1hr. 48m., '81) In French, Eng. subtitles. Bernard (Gérard Depardieu) and Mathilde (Fanny Ardant), once passionately in love, have gone their separate ways and married sweet, dull mates. But when Mathilde and her husband move next door to Bernard and his wife in suburban Grenoble, the two begin their violent, messy affair once again. François Truffaut's new movie has his customary fluency and warmth, his attentiveness to the ways in which people of a small society connect with one another. What it doesn't have is a convincing representation of all-consuming passion. What draws these two together? What forces them to quarrel all the time? Theater actress Fanny Ardant, tall and gangly with glossy black hair and a ravenous mouth, has a raw, unfocused quality that could be mistaken for intensity. At least she's in the movie—Depardieu appears to be somewhere else. With Veronique Silver and Henri Garcin. R. 56, 559, 723, 871

Revivals

ALPHAVILLE—(1hr. 40m., '65) In French, Eng. subtitles. Strange, jangling science fiction—a private eye leaves Earth for a futuristic society where people are run by a giant computer and emotion is treason. A good but familiar idea, not well enough executed. With Eddie Constantine, Anna Karina and Akim Tamiroff. Dir. Jean-Luc Godard. 4

ALTERED STATES—(1hr. 43m., '80) Feverish, extravagant, deeply absurd, but also a great deal of fun. William Hurt plays the strapping young Ph.D., Eddie Jessup, a pioneer in psychic research. This hip Dr. Frankenstein, who turns himself into a monster, trips out in isolation tanks and takes part in sacred Indian drug rituals in Mexico. Drug visions come crashing in on him—an assaultive mixture of religious, erotic, and animal imagery. Paddy Chayefsky, who wrote the screenplay, and Ken Russell, who directed, are two preposterous blowhards whose peculiar talents (verbal and visual hyperbole) are oddly suited. With Blair Brown as Hurt's wife. 436, 442, 711

BICYCLE THIEF, THE—(1hr. 30m., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Milan, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the perform-

ances of the expertly guided and amateur cast are almost more real than life itself. With Lamberto Maggiorani, Lianella Carell and Enzo Staiola. 97

BIG DEAL ON MADONNA STREET—(1hr. 31m., '60) In Italian, Eng. subtitles. A fine comedy about a quartet of bumbling burglars who plan the perfect robbery—and fumble it hilariously. With Vittorio Gassman, Renato Salvatori and Toto. Dir. Mario Monicelli. 97

BOMBSHELL—(1hr. 31m., '33) Jean Harlow plays a sweet, innocent, platinum blonde movie star, beset with such ghastly problems as a manic press agent (Lee Tracy), a brother who keeps bringing home girlfriends he's picked up in Tijuana, an enormous, slow-moving maid (Louise Beavers) who makes raids on her lingerie, and several large dogs who disobey her. She finds a brief respite with romantic Franchot Tone, who looks into her eyes and tells her, "I want to run barefoot through your hair." A marvelous, vulgar, squalling farce that vibrates with energy. Dir. Victor Fleming. 10

BREAKER MORANT—(1hr. 42m., '79) During the Boer War in 1901, Lieutenant Harry "Breaker" Morant and two of his men in an Australian unit working for the British execute some Boer prisoners. The British put Morant and his fellow officers on trial. The men are clearly victims—scapegoats for hypocritical higher-ups who have informally ordered them not to take prisoners alive. The film may strike some viewers as morally questionable or dishonest, but it's a beautiful production—the fighting sequences are fierce, the acting virile and commanding. With Jack Thompson and Edward Woodward. Directed by the Australian Bruce Beresford (*The Getting of Wisdom*). 786

BREAKFAST AT TIFFANY'S—(2hrs., '61) Audrey Hepburn is wonderful in this adaptation of Truman Capote's novel about a mysterious, charmed newcomer to the chic New York party scene. A slick, lively, and crazily funny film. With George Peppard and Patricia Neal. Dir. Blake Edwards. 95

BREATHLESS—(1hr. 29m., '61) In French, Eng. subtitles. Jean-Luc Godard's astonishing first feature with Jean-Paul Belmondo as the amoral hoodlum/stud and the late Jean Seberg as his faithless American girlfriend. Godard transformed American B-movie clichés into poetic lyricism, and American and French movies resounded with the shock of his innovations throughout the sixties. 4

CABARET—(2hrs., '72) An effective Bob Fosse musical from the Broadway hit, with brilliant photography and a visually persuasive recreation of pre-war Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. 7

CINDERELLA—(1hr. 15m., '50) Walt Disney's classic animated version of the popular fairy tale. 44

DAMNED, THE—(2hrs. 30m., '69) Luchino Visconti's ludicrous high-camp excursion into the S & M underworld of Nazism. The literal-minded have taken it seriously as a study of decadence and evil. More skeptical viewers have either enjoyed it or not as lurid fantasy. With Helmut Berger in drag, Ingrid Thulin and Dirk Bogarde. 13

DEATH IN VENICE—(2hrs. 10m., '71) Luchino Visconti's adaptation of Thomas Mann's novel transforms Mann's author-hero, Aschenbach, into a great composer modeled after Gustav Mahler (the *adagietto* from the Fifth Symphony is used as background music throughout). In pre-World War I Venice, the dying Aschenbach falls in love with a beautiful teenage boy (Visconti turns him into a near-hustler). A lavish, almost suffocating film. With Dirk Bogarde, Silvano Mangano and Bjorn Anderson. 13

DRESSED TO KILL—(1hr. 45m., '80) Violent, erotic, and wickedly funny, Brian De Palma's thriller is propelled forward by scenes so juicyly sensational that they pass over into gleeful absurdity. Angie Dickinson is the dignified middle-class housewife falling into visions of violence and submission to keep herself awake during boring lovemaking. The movie is about the way female fantasies link up with the madness in men. The violence is shot in a stylized, lyrically extended way that distances it from us. With Nancy Allen, Keith Gordon and Michael Caine. 97, 202, 203, 204, 210, 405, 439, 533, 556, 629, 702, 708, 727, 806, 864

8 1/2—(2hrs. 20m., '63) In Italian, Eng. subtitles. Federico Fellini's portrait of a jaded movie director—an intellectual and dramatic feast. With Marcello Mastroianni, Anouk Aimee and Claudia Cardinale. 786

FROM RUSSIA WITH LOVE—(1hr. 50m., '64) One of the early James Bond movies, from when they were truly exciting and wonderful and almost believable. With Sean Connery, Pedro Armendariz and Lotte Lenya. Dir. Terence Young. 39

GILDA—(1hr. 50m., '46) An amusing and sinister triangle drama with Glenn Ford and George Macready

fighting for the favors of Rita Hayworth as the dazzling heroine, who at one point sings "Put the Blame on Mame" in a self-mocking sexy way. Some critics think the romance here is really a crypto-homosexual one between the two men, so you may want to watch all the business with the walking stick. Dir. Charles Vidor. 91

GODFATHER PART II, THE—(3hrs. 20m., '74) Not as concentrated and powerful as Part I, but magnificent nonetheless. Francis Ford Coppola takes the Corleone clan backward to its immigrant roots and forward to its involvement in Cuba and Nevada. With Robert De Niro as the Don as a young man, Al Pacino as the modern head of the clan, and Lee Strasberg as a Meyer Lansky-type gangster with a middle-class lifestyle. 7

LAST DETAIL, THE—(1hr. 45m., '73) Jack Nicholson gives a bravura performance in this Hal Ashby film about a Navy lifer who transports a young recruit (Randy Quaid) to prison for a minor offense. As the movie goes on, we realize that Nicholson's character has been living in his own prison all his life. From a Darryl Ponicsan novel. 95

LAST WALTZ, THE—(1hr. 55m., '78) The 1976 farewell concert of the Band, stunningly filmed and effectively recorded, counterpointed offstage by the Band's reminiscences about the excitement and tedium of life on the road. Electricity-charged performances by the group and a formidable array of guest stars, including Bob Dylan, Joni Mitchell, Neil Diamond, Muddy Waters, Eric Clapton and Ringo Starr. Dir. Martin Scorsese. 48

NATIONAL LAMPOON'S ANIMAL HOUSE—(1hr. 49m., '78) A genial, intermittently hilarious celebration of frat-house pranks and raunchiness, set in a West Coast college in 1962. The movie has a tender sexiness that saves it. With John Belushi as a beer-guzzling roughneck and Tim Matheson as a young makeout artist. Dir. John Landis. 39

1900—(4hrs. 5m., '77) A visually magnificent, politically muddled chronicle of the peasant-landowner struggle from 1900 to 1945 as it transpires on the estate of the aristocratic Berlinghieri family. Robert De Niro and Gerard Depardieu are fine, but Donald Sutherland, as a dedicated Fascist, is embarrassing. Dir. Bernardo Bertolucci. 47

NOTHING SACRED—(1hr. 15m., '37) Ben Hecht's slapstick satire of commercialized sentiment. Carole Lombard's radiant hysteria is perfect for the role of the girl who becomes famous for her phony "incurable" disease. Fredric March, as the reporter who promotes her, provides some gentlemanly sanity. Directed by William Wellman in shiny Technicolor. 10

OLD ACQUAINTANCE—(1hr. 40m., '43) Bette Davis and Miriam Hopkins as the women whose lifelong friendship is tested by their competition for money, respect, and men. Some melodrama, but more realism in this "women's picture" than in more ambitious efforts. Hopkins, as the fluttery narcissist, and Davis, as the charming, sensible career woman, each get what they deserve, and that is their tragedy. Dir. Vincent Sherman. 10

ON THE WATERFRONT—(1hr. 48m., '54) Classic performances by Marlon Brando as a washed-up fighter and Rod Steiger as his brother, a crooked union lawyer, in Budd Schulberg's drama of corruption on the Jersey docks. With Lee J. Cobb and Eva Marie Saint, music by Leonard Bernstein. Dir. Elia Kazan. 7

SUNSET BOULEVARD—(1hr. 50m., '50) Gloria Swanson gave her finest performance in this mordant, cynical story of a silent-film star trying to make a comeback. With William Holden as a kept man, Erich von Stroheim and Nancy Olson. Dir. Billy Wilder. 47

TAKE THE MONEY AND RUN—(1hr. 25m., '69) Woody Allen's early comedy in the classic tradition is quintessential Allen, beautifully compact and simply rib-cracking fun. 39

TWENTIETH CENTURY—(1hr. 31m., '34) The first and still the best screen version of the Hecht-MacArthur screwball comedy about two egotistical stars trapped on the same train ride. With John Barrymore and Carole Lombard. Dir. Howard Hawks. 39

WILD STRAWBERRIES—(1hr. 30m., '57) In Swedish, Eng. subtitles. Ingmar Bergman at his most beloved but not necessarily best. An old curmudgeon takes an automobile trip that, in the nick of time, proves a humanizing journey into self-discovery. Intelligently made, beautifully acted, and full of fine Bergman touches, but a bit facile and goody-goody in the last analysis. With Victor Sjöström, Bibi Andersson and Ingrid Thulin. 13

WRONG MAN, THE—(1hr. 35m., '56) A harrowing, engrossing reenactment of the story of a Queens musician arrested and tried for holdups he did not commit. Well acted by Henry Fonda and Vera Miles. Dir. Alfred Hitchcock. 10

THEATER

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Broadway

Previews and Openings

Monday, February 1

SPECIAL OCCASIONS—Suzanne Pleshette and Richard Mulligan in a two-character play, by Bernard (Same Time, Next Year) Slade, about two people during the ten years after their divorce who find they can't get along without each other; directed by Gene Saks. Previews now prior to a 2/7 opening. Mon.-Thurs. at 8, Sat. at 2, \$21.50-\$27.50; Fri. & Sat. at 8, \$24-\$30; Wed. at 2, \$19-\$25. Music Box, 239 W. 45th (246-4636). 2 hrs., 10 min. Major credit cards.

THE WORLD OF SHOLOM ALEICHEM—Jack Gifford stars in a revival of three one-act plays, originally staged in 1953, adapted from Aleichem and I.L. Peretz stories set in Eastern Europe at the turn of the century; directed by Milton Moss. Previews now prior to a 2/4 opening. Previews: all seats \$15. After opening: Wed. & Thurs. at 8, Sun. at 7:30, \$20; Fri. & Sat. at 8, \$25; Sat. at 2, Sun. at 3, \$20; Wed. at 2, \$17.50. Rialto, Broadway & 43rd (354-5247). 2 hrs., 10 min. All major credit cards.

OTHELLO—James Earl Jones and Christopher Plummer star in the Shakespeare tragedy; directed by Peter Coe; with Diane Wiest and Aileen O'Kelly. Tues.-Thurs. at 8, Wed. & Sat. at 2, Sun. at 3, \$13.50-\$27.50; Fri. & Sat. at 8, \$15-\$30. Previews now prior to a 2/3 opening Winter Garden, 51st & B'dway (245-4878). 2 hrs., 45 min. All major credit cards.

Monday, February 8

COME BACK TO THE 5 & DIME JIMMY DEAN, JIMMY DEAN—Sandy Dennis, Cher, and Karen Black star in a play by Ed Graczyk, set in a small town in Texas in the mid 50s, which tells what happens there when a major film begins on-location shooting; directed by Robert Altman. With Studie Bond, Kathy Bates, Marta Heflin, and Mark Patton. Previews begin 2/8 prior to a 2/18 opening. Mon.-Thurs. at 8, Sat. at 2, \$20-\$27.50; Fri. & Sat. at 8, \$25-\$30; Wed. at 2, \$18-\$25. Martin Beck, 302 W. 45th (246-6363). 2 hrs., 15 min. All major credit cards.

Now Playing

AIN'T MISBEHAVIN'—The delicious songs by Fats Waller and friends, suggestively lighted by Pat Collins, continue their joyous renaissance under Richard Malby's canny and easeful staging, with Arthur Faria's fetching mini-choreography. The cast of five works together as nimbly and wickedly as five fingers in a sleight of hand. Mon.-Wed. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$22.50-\$35 Wed. at 3, \$17.50-\$27.50. Belasco, 111 W. 44th (354-4490). 2 hrs., 15 min. All major credit cards. ●●

AMADEUS—John Wood, Peter Firth, and Amy Irving in a play by Peter Shaffer, set in Vienna, about the

love-hate relationship between Mozart and Salieri. Peter Hall has directed with all his customary shrewdness and showmanship, and John Bury's scenery, costumes and lighting couldn't be more apt and inventive. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$21-\$32.50; Fri. & Sat. at 8, \$22.50-\$35; Wed. at 2, \$20-\$30. Broadhurst, 235 W. 44th (247-0472). 2 hrs., 35 min. All major credit cards. ●

ANNIE—Given such surefire ingredients as a chorus line of moppets, a Christmas tree, and a dog called Sandy — only a churl could cavil even if Thomas Meehan's book is a far cry from Harold Grey's comic-strip. Charles Strouse wrote the score, Allison Smith is now Annie, Marcia Lewis is Miss Hannigan, and Harve Presnell is Daddy Warbucks, and Sandy is still Sandy. Wed.-Fri. at 8, Sat. at 2, Sun. at 2 & 6:45, Sat. at 2, \$20-\$32; Wed. at 2, \$18-\$27; Sat. at 8, \$24-\$35. Uris, 51st St. W. of B'dway (586-6510). All major credit cards. ●●

BARNUM—Mike Burstyn stars as Phineas T. Barnum in a musical with book by Mark Bramble, music by Cy Coleman, lyrics by Michael Stewart. Director-choreographer is Joe Layton. The work moves along smoothly with charm, brilliance, and circus surprises. Tues.-Thurs. at 8, \$16-\$30; Fri. & Sat. at 8, \$22-\$35; Sat. at 2, Sun. at 3, \$15-\$28; Wed. at 2, \$12-\$25. St. James, 246 W. 44th (398-0280). 2 hrs., 15 min. All major credit cards. ●●

THE BEST LITTLE WHOREHOUSE IN TEXAS—About the rise and fall of Texas's most famous bordello. A rousing fun-filled musical by Larry L. King, Peter Masterson, and Carol Hall, in which every variation on the brothel theme has been worked into the ground. With Anita Morris as the proprietress. Mon.-Thurs. at 8, Sat. at 2, \$19-\$25; Fri. at 8, \$20-\$27; Sat. at 8, \$22-\$29; Wed. at 2, \$16.50-\$21. 46th St. Theater, 226 W. 46th (246-0246). 2 hrs., 40 mins. All major credit cards. ●●

CHILDREN OF A LESSER GOD—Phyllis Frelich and Peter Evans star in Mark Medoff's touching play about a romance between a deaf woman and her non-handicapped lover. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$17-\$27.50; Fri. & Sat. at 8, \$19.50-\$30. Wed. at 2, \$15-\$22.50. Longacre, 220 W. 48th (246-5639). 2 hrs., 40 mins. All major credit cards. ●●

A CHORUS LINE—Every generation needs its own backstage legend, and this is a worthy descendant of the great 1933 film classic *42nd St.* Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon.-Thurs. at 8, \$25-\$35; Fri. & Sat. at 8, \$27.50-\$40; Wed. at 2, \$20-\$30; Sat. at 2, \$22.50-\$32.50. No perf. 2/1. From 2/2, Tues.-Sat. at 8; Wed. & Sat. at 2; Sun. at 3, \$22.50-\$32.50. Shubert, 225 W. 44th (246-5990). 2 hrs., 15 mins. All major credit cards. ●●

CRIMES OF THE HEART—Beth Henley's 1981 Pulitzer Prize-winning play set in a Mississippi town revolving around three sisters. With Mia Dillon, Mary Beth Hurt, and Lizbeth Mackay; directed by Melvin Bernard. One of those rare plays about a family love that you can believe and participate in, because it is never sappy or cloying, but rather, irreverently prankish and funny. The acting is enchanting throughout. Tues.-Fri. at 8, Sat. at 2, Sun. at 3, \$18.50-\$25; Sat. at 8, \$20-\$27.50; Wed. at 2, \$15-\$20. John Golden, 252 W. 45th (246-6740). 2 hrs., 15 min. All major credit cards.

THE CURSE OF AN ACHING HEART—Faye Dunaway stars in William (Hogan's Goat) Alfred's play about a Brooklyn woman, looking back from the 20s through the 40s, who comes to decide that her life has a daily glory; directed by Gerald Gutierrez; with Audrey Neenan, Francine Beers, Colin Stinton, and Beverly May. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$19.50-\$26; Fri. & Sat. at 8, \$23-\$28.50; Wed. at 2, \$16-\$22. Little Theater, 240 W. 44th (221-6425). 2 hrs. All major credit cards.

DANCIN'—Bob Fosse has devised a heterogeneous choreography ranging from classical ballet through modern dance to every form of show-biz and disco dancin'. Sheer perfection for the vulgarians, anathema for the purists, and a mixed bag for the rest. Tues.-Thurs. at 8, \$20-\$30; Fri. and Sat. at 8, \$22.50-\$35; Sat. at 2, Sun. at 3, \$17.50-\$30; Wed. at 2, \$15-\$27.50. Ambassador, 215 W. 49th (541-6490). 2 hrs., 20 mins. Major credit cards. ●●

DEATHTRAP—Ira Levin's play, the longest-running comedy thriller in Broadway history, concerns a formerly successful playwright, a disciple who sends him a play clearly destined to become a Broadway smash, and the stale playwright's disapproving wife, who has strong scruples and a weak heart. With Far-

ley Granger, Marian Seldes, Ernest Townsend, William LeMassena, and Elizabeth Parrish. Suspense, chills, laughs await you here. Tues.-Fri. at 8, Sun. at 3, \$11-\$17; Sat. at 8, \$12.50-\$18.50; Wed. & Sat. at 2, \$10-\$16. Biltmore, 261 W. 47th (582-5340). 2 hrs., 15 mins. All major credit cards. ●●

DREAMGIRLS—Musical with book and lyrics by Tom Eyen about a group of singers, with the story starting in the early 60s and running thru the early 70s. Music by Henry Krieger, directed by Michael Bennett. An inventive, entertaining, and beautifully performed musical, with a group of talented unknowns (who won't stay unknown for long). Mon.-Thurs. at 8, Sat. at 2, \$25-\$40; Fri. & Sat. at 8, \$32.50-\$40; Wed. at 2, \$25-\$40. Imperial, 249 W. 45th (265-4311). 2 hrs., 10 min. All major credit cards.

THE DRESSER—Tom Courtenay, Paul Rogers, and Rachel Gurney in a play by Ronald Harwood (who was at one time a dresser for Donald Wolfit), set in an actor's dressing room and focusing on an old Shakespearean actor and his resourceful, gossiping dresser. Directed by Michael Elliott. Clever and articulate. Harwood is entertaining with both authentic and invented anecdotes. The play is eminently worth attending. The acting, directing, and the visual, aural, and lighting effects could not be improved upon. Mon.-Thurs. at 8, Sat. at 2, \$18.50-\$25; Fri. & Sat. at 8, \$20-\$27.50; Wed. at 2, \$16-\$22.50. Brooks Atkinson, 256 W. 47th (245-3430). 2 hrs., 20 min. All major credit cards.

EVITA—Dorin Altay is the latest lady who simply seduced a nation in this excellent Tim Rice/Andrew Lloyd Webber musical; directed by Hal Prince. With James Stein and David Cryer. Nancy Opel stars at matinees. Mon.-Thurs. at 8, \$17.50-\$35; Fri. & Sat. at 8, \$20-\$40; Wed. at 2, \$14-\$25; Sat. at 2, \$17.50-\$30. Broadway, Broadway at 53rd (247-3600). 2 hrs., 20 mins. Major credit cards. ●●

42ND STREET—Millicent Martin, Jerry Orbach, Wanda Richert, and Peggy Cass in a new musical based on the novel by Bradford Ropes which was made into the 1933 Warner Bros. film classic about producing a musical on Broadway. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion. Book: Michael Stewart & Mark Bramble. Music: Harry Warren. Lyrics: Al Dubin. Mon.-Thurs. at 8, Sat. at 2, \$20-\$35; Fri. & Sat. at 8, \$23-\$40; Wed. at 2, \$15-\$30. Majestic, 247 W. 44th (246-0730). 2 hrs., 15 mins. All major credit cards. ●●

GROWNUPS—Jules Feiffer's amusing tale of infighting in a typical Jewish family; directed by John Madden. All the actors—Bob Dishy, Frances Sternhagen, Harold Gould, Cheryl Giannini, Kate McGregor-Stewart, Jennifer Dundas—are fine or better than fine, and John Madden's staging is flawless. Mon.-Thurs. at 8, Sat. at 2, \$16-\$27; Fri. & Sat. at 8, \$17.50-\$28.50; Wed. at 2, \$15-\$22.50. Lyceum, 149 W. 45th St. (582-3897). 2 hrs. credit cards.

JOSEPH AND THE AMAZING TECHNICOLOR DREAMCOAT—This exceedingly well-received downtown rock musical by Tim Rice and Andrew Lloyd Webber who gave us *Evita*, *Cats*, and *Jesus Christ Superstar*, has come to Broadway. It's based on the Old Testament, directed and choreographed by Tony Tanner, is splendid and charming, and the cast is lovable from top to bottom. Wed. & Thurs. at 8, Sun. at 5:30, Wed., Sat. & Sun. at 2, \$18-\$25; Fri. & Sat. at 8, \$19-\$26.50. Royale, 242 W. 45th (245-5760). 1 hr., 45 min. All major credit cards.

LENA HORNE—*The Lady and Her Music*, directed by Arthur Faria. "The songs are shrewdly chosen. Every one of them is either a real beauty or a darling little thing. All that matters is the two solid hours of Lena herself: What is the horn of plenty compared to plenty of Horne?" Tues.-Thurs. at 8, Sun. at 3, \$20.50-\$30; Fri. & Sat. at 8, \$23.50-\$35; Thurs. 4/3. Nederlander Theater, 208 W. 41st (921-8000). 2 hrs., 30 min. All major credit cards.

LITTLE ME—James Coco, Victor Garber, Mary Gordon Murray in a revised version of the musical by Neil Simon, Cy Coleman, and Carolyn Leigh (based on the Patrick Dennis novel). Play revolves around the life and times of Belle Poitrine; directed by Robert Drivas. Mon.-Thurs. at 8, Sat. at 2, \$20-\$32.50; Fri. & Sat. at 8, \$23-\$35; Wed. at 2, \$16-\$27.50. Eugene O'Neill, 239 W. 49th St. (246-0220). 2 hrs., 30 min. All major credit cards.

MACBETH—Nicol Williamson directs and stars in the Shakespeare tragedy with Andrea Weber. All prices except Sat. p.m. \$21; Sat. p.m. \$24. Circle in the Square, 1633 Broadway (581-0720). 2 hrs., 10 min. All major credit cards.

MASS APPEAL—Milo O'Shea and Michael O'Keefe co-star in Bill C. Davis's small, canny, marvelously compact play about a bibulous compromising priest who, despite his vows, enjoys worldly pleasures—good wines, a shiny Mercedes—and his confrontations with an impassioned, troubled young seminarian who holds conflicting ideas; directed shrewdly, and with eloquent terseness by Geraldine Fitzgerald. Tues.-Sat. at 8, \$20-\$27.50; Wed., Sat. at 2, Sun., at 3, \$17.50-\$25. Booth, 222 W. 45th (246-5969). 2 hrs., 15 min. All major credit cards.

OH! CALCUTTA!—Long-running musical comedy devised by Kenneth Tynan. Sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen. Directed by Jacques Levy, with choreography by Margo Sappington. Mon., Tues., Wed., Fri. at 8, Sun. at 3 & 7; Sat. at 7 & 9:30, \$18-\$32. Edison, 240 W. 47th (757-7164). 2 hrs., 15 min. All major credit cards. ●●

THE PIRATES OF PENZANCE—Treat Williams, George S. Irving, Kaye Ballard, Patrick Cassidy, and Maureen McGovern in the Gilbert and Sullivan operetta; directed by Wilford Leach. For light-hearted lunacy and magnificently mindless fun, there is nothing like this. It spruces up Gilbert and Sullivan and lights up Broadway. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$20-\$30; Fri. & Sat. at 8, \$21-\$35; Wed. at 2, \$16-\$25. Minskoff, 200 W. 45th (869-0550). 2 hrs., 30 min. All major credit cards. ●

SOPHISTICATED LADIES—Maurice Hines and Judith Jamison in a gorgeous and sprightly musical production featuring to great advantage the splendidly sinuous and sultry works of Duke Ellington, directed & choreographed by Michael Smuin. With P.J. Benjamin, Phyllis Hyman, Terri Klausner, Hinton Battle, Gregg Burge, Mercedes Ellington, Priscilla Baskerville. Tues.-Thurs. at 8, Sat. at 2, Sun. at 3, \$23-\$32.50; Fri. & Sat. at 8, \$24-\$35; Wed. at 2, \$19-\$27.50. Lunt/Fontanne, 205 W. 46th (586-5555). 2 hrs., 15 min. All major credit cards.

SUGAR BABIES—Mickey Rooney and Ann Miller co-star in a peppy, modern-day, glamorized version of burlesque. Conceived by Ralph G. Allen/Harry Rigby; music by Jimmy McHugh; lyrics by Fields and Dubin. Mon.-Thurs. at 8, Sat. at 2, \$17.50-\$27.50; Fri. & Sat. at 8, \$25-\$35; Wed. at 2, \$15-\$22.50. Mark Hellinger, 237 W. 51st (757-7064). 2 hrs., 30 mins. All major credit cards. ●●

THE WEST SIDE WALTZ—Katharine Hepburn stars with Dorothy Loudon in a new play by Ernest Thompson which takes place in a once luxurious Upper West Side apartment-hotel now populated by a host of eccentrics; directed by Noel Willman. With David Margulies, Regina Baff, and Don Howard. Mon.-Sat. at 8, \$20-\$30; Wed. at 2, \$14-\$23.50; Sat. at 2, \$17.50-\$27.50. Ethel Barrymore Theater, 243 W. 47th (246-0390). 2 hrs. All major credit cards.

WOMAN OF THE YEAR—Lauren Bacall stars in a musical based on the film of the same name, with book by Peter Stone, music by John Kander, lyrics by Fred Ebb; directed by Robert Moore. Bacall is, as always, sparkling, cool, and ironic, and her co-star, Harry Guardino, is extremely accomplished and appealing. There is brightness, shrewdness, and measured invention throughout. Tues.-Sat. at 8, Sat. at 2, Sun. at 3, \$25-\$35; Wed. at 2, \$20-\$30. Palace, 1564 Broadway (757-2626). 2 hrs., 30 min. All major credit cards.

Off Broadway

THE BRIXTON RECOVERY—Jack Gilhooley's new play about a journeyman prizefighter who falls in love with a West Jamaican barmaid. With William Russ and Hazel Medina. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; 10. South St. Theater, 424 W. 42nd (279-4200).

THE CARETAKER—Revival of Harold Pinter's play, starring F. Murray Abraham, Anthony Heald, and Daniel Gerroll; directed by Anthony Page. Tues.-Sat. at 8; Wed., Sat., & Sun. at 2 \$14.50-\$16.50. Stage One, Roundabout, 333 W. 23rd (242-7800).

CLOUD NINE—Caryl Churchill's comedy about contrast in sexual mores of past and present is a bundle of merry mischief and absurdist slapstick, and is genuinely touching. Some male roles are played by women, and some of the female roles by men. With Don Amendolia, Veronica Castang, Jeffrey Jones, E. Katherine Kerr, Nicolas Surovy, Zeljko Ivanek, and Concetta Tomei; directed by Tommy Tune, who is developing into a fine farce director. Tues.-Fri. at 8; Sat. at 7 & 10; Sun. at 3 & 7; \$15.50-\$19.50. Lucille Lortel Theatre, 121 Christopher St. (924-8782).

COTTON PATCH GOSPEL—Musical with songs by the late Harry Chapin, co-authored by Tom Key and Russell Treyz. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$9.95-\$16.95. Lambs Theater, 130 W. 44th (997-1780).

THE DINING ROOM—A. R. Gurney's play about upper middle-class family life in America; directed by

David Trainer; with Lois de Banzie, Remak Ramsay, John Shea, Ann McDonough, Pippa Peartree, and W. H. Macy. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; thru 2/21. Playwrights Horizons, 416 W. 42nd (279-4200).

FANTASIES AT THE FRICK—Leonard Melfi's dark comedy about people who participate in life, and those who just watch; directed by Greg Doucette; with Sally Stark, Deb Gibbard, David Risk, and Robert Gentry. Thurs.-Sat. at 8; Sun. at 3; \$4; 2/4-21. I.A.T.L., 9 E. 16th (869-3981).

THE FANTASTICKS—Long-running musical. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$11-\$14. Sullivan St. Playhouse, 181 Sullivan (674-3838).

THE GNOSTICS—Milton Ward's play about Gnosticism through some 300 years of recorded history; directed by Alan Wynroth; with Jack Banning, Lynn Goodwin, Laura Halper, Harriet Miller, Richard Lockwood, and Michael Samreny. Wed.-Fri. at 7:30; Sat. at 7 & 10; Sun. at 4 & 7:30; \$7-\$9; from 2/5. Actors/Directors Theater, 410 W. 42nd (279-4200).

THE HOUSE ACROSS THE STREET—Darrah Cloud's play about a suburban family living across the street from a mass murderer; directed by Bruce Levitt. Wed.-Sun. at 7:30; Sat. & Sun. at 2:30; \$8; thru 2/14. Ensemble, 549 W. 52nd (247-4982).

I AM A WOMAN—A one-woman show with Viveca Lindfors. 2/5, 6, 10-13, 17-20, 24-27 at 8; 2/10, 17, 24 at 2; 2/6, 7, 13, 14, 20, 21, 27 at 3; \$14.50. Actors Outlet, 120 W. 28th (869-3981).

KEY EXCHANGE—Priscilla Lopez, Mark Blum, and Ben Mesters star in Kevin Wade's play about modern romance and urban manners; directed by Barnett Kellman. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$11-\$16. Orpheum, 126 Second Ave. (260-8480).

LYDIE BREEZE—John Guare's play, set in Nantucket at the turn of the century, concerns a girl haunted by her dead mother's memory; directed by Louis Malle. With Robert Joy, Cynthia Nixon, Roberta Maxwell, Madeleine Potter, and Josef Sommer. From 2/4. American Place Theater, 111 W. 46th (944-9300).

MISS JULIE—Strindberg's play, directed by Gene Feoff, starring Giulia Pagano, Stephen Schnetzer, Geoff Pierson, and featuring Dillon Evans, John Michalsky, Janet Zarish, Elizabeth Owens, and Priscilla Smith. On a double bill with *Playing With Fire*. Tues.-Sat. at 8, Wed., Sat., & Sun. at 2; \$14.50-\$16.50. Roundabout Theater Stage Two, 307 W. 26th (242-7800).

ONE MO' TIME—A charming, enthusiastic musical, conceived and directed by Vernel Bagneris, features Bruce Strickland, Carol Woods, Peggy Alston, and Frozine Jo Thomas, with music onstage by the New Orleans Blue Sereaders. The performers are radiant and the true joy of the show lies in personalities and their interactions, and the whole affair exudes infectious goodwill. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7:30; \$14.95-\$18.95. Village Gate, 160 Bleecker St., at Thompson (475-5120). ●

THE POTSDAM QUARTET—David Pinner's play about four musicians who played on and on while dictators carved up the world; directed by Jacques Levy. Wed.-Sat. at 8, Sun. at 7, Sat. & Sun. at 3; \$10-\$12; from 2/8. Lion Theater, 422 W. 42nd (279-4200).

PUMP BOYS AND DINETTES—A musical, just moved up from off-off Broadway, by and with Jim Wann, Deborah Monk, Cass Morgan, John Foley, Mark Hardwick, and John Schimmel. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$18.50-\$22.50; from 2/4. Princess, 200 W. 48th (586-3903).

SAM SHEPARD DOUBLE BILL—*The Unseen Hand* and *Killer's Head*, both directed by Tony Basha. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$9-\$14. Provincetown Playhouse, 133 MacDougal St. (777-2571).

SECRET LIVES OF THE SEXISTS—A farce of modern life, starred in, written, and directed by Charles Ludlum. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 5 & 8; \$6-\$10. Ridiculous Theatrical Co., One Sheridan Square (691-7221).

SHEEPSKIN, AND BOTTOM OF THE NINTH—Victor Cahn's play, directed by Victor Argo, characterizes the world of education and baseball; with Jack Hollander, Patricia Kalember, Lou Miranda, Emmett O'Sullivan-Moore, and Rochelle Parker. Wed. & Thurs. at 8, Fri. & Sat. at 7 & 10, Sun. at 3; \$8-\$10. Prism Theater, 31 Perry St. (344-3337).

TOMFOOLERY—A musical extravaganza (which is the opposite of an extravaganza) with music and lyrics by Tom Lehrer, directed by Gary Pearle and Mary Kyte, adapted by Cameron Mackintosh and Robin Ray, starring Donald Corren, MacIntyre Dixon, Joy Franz, and Jonathan Hadary. It ran a year in London's West End. \$14.95-\$18.95. Top of the Gate, Bleecker St. & Thompson (473-7270).

TORCH SONG TRILOGY—*International Stud*, *Fugue in a Nursery*, and *Women and Children First*, all by and with Harvey Fierstein and starring Joel

Crothers. Wed.-Mon. at 7:30; \$15-\$17.50. A very amusing as well as moving trio of plays about the homosexual world. Actors Playhouse, 100 7th Ave So. (691-6226).

VAMPS AND RIDEOUTS—Phyllis Newman and Pauletta Pearson in a musical revue with material by Sammy Cahn, Betty Comden, Adolph Green, E.Y. Harburg, Stephen Sondheim (and others); directed by James Pentecost. 2/4-13 at 8, with mats. Sat. & Sun. at 3; \$8. Hudson Guild, 441 W. 26th (760-9800).

Theater Companies

ACADEMY ARTS—Two-acters by Agatha Christie: *The Rats* and *Afternoon at the Seaside*; directed by Robert and Bridget Cusack. 2/5, 6, 12, 13, 19, 20, 26, 27 at 7:30. At 9:30 p.m., same place, same dates, Tom Stoppard's *The Real Inspector Hound*. \$4. Eastside Center, 931 First Ave. (486-1431).

AMAS REPERTORY—*The Winds of Change*, a musical about the life of Mme. Blavatsky by Franklin Tramutola, Joseph D'Agostino, and Gary Romerop directed by William Maher; with a cast of 17. Thurs.-Sat. at 7:30; Sun. at 3; \$6; 2/4-28. AMAS, 1 E. 104th (369-8000).

CIRCLE REPERTORY—*Confluence*, three one-act plays by John Bishop, Beth Henley, and Lanford Wilson; directed by Rodney Marriot. Stuart White and June Stein. Thru 2/27. Circle Rep, 99 Seventh Ave. So. (924-7100).

CSC REPERTORY—Karen Sunde and Robert Stattel in Chekhov's *Cherry Orchard*, directed by Rene Buch. Tues.-Fri. at 8, Sat. at 3 & 8, Sun. at 2 & 7 \$10-\$12; thru 2/14; appearing in repertory with Ibsen's *Peer Gynt*, I & II. CSC, 136 E. 13th St. (677-4210).

GARRET STUDIO—Strindberg's *The Pelican*, with Helen-Jean Arthur, Florence Anglin, Karla Barker, and Robin Thomas; directed by Rosemary Hay. Thurs.-Sat. at 8:30; Sun. at 3:30; from 2/4. Theater, 133 Second Ave. (242-3900).

JEAN COCTEAU REPERTORY—Tennessee Williams's *Something Cloudy, Something Clear*, a memory play set in the summer of 1940 on a beach near Provincetown. Also *The Two Noble Kinsmen*, by Shakespeare and Fletcher. Phone for schedule. Theater, 330 Bowery (677-0060).

JEWISH REPERTORY THEATER—*Delmore*, an evening of two one-act plays about the life of Delmore Schwartz: *Shenandoah* by Schwartz, and *Luna Park* by Donald Margulies. Wed.-Thurs., Sat. at 8, Sun. at 2 & 7; \$6, \$7; 2/6-3/7. Jewish Rep., 344 E. 14th St. (674-7200).

LA MAMA, ETC.—Maurice Blanchot's *The Madness of the Day*, performed by Ron Argelander, directed by Lawrence Sacharow. Thurs.-Sun. at 9; \$5; 2/4-28. La Mama, 74A E. 4th St. (475-7710).

LATIN AMERICAN THEATER ENSEMBLE—Rene Ariza's *La Vuelta a la Manzana*; directed by Mario Pena. Fri. & Sat. at 8, Sun. at 6; thru 2/27 (in Spanish). Intar 2, 508 W. 53rd (362-9747).

MANHATTAN PUNCH LINE—Gil Schwartz's *Ferocious Kisses*, directed by Josh Mostel, about love and murder in the show business world. With Brian Rose, Harry Goz, John Monteith, Terry Layman, and Baxter Harris. Thurs.-Sat. at 8, Sun. at 3; \$6; thru 2/28. MPL, 260 W. 41st (921-1455).

MANHATTAN THEATER CLUB—Sybille Pearson's *Sally and Marsha*, a comedy starring Christine Baranski and Bernadette Peters as two girls who cope with loneliness in the Big Apple; directed by Lynne Meadow. Tues.-Sun. at 8, Sat. & Sun. at 2:30; \$16-\$18; from 2/9; Downstage. Steve Metcalfe's *Strange Snow*, a love story, a fishing story, and a story about friendship; with Dann Florek, Kaiulani Lee, and Christopher Curry; directed by Tom Bullard. Tues.-Sun. at 7:30; Sat. & Sun. at 3; \$14, \$16; thru 2/21; Upstage. MTC, 321 E. 73rd (472-0600).

NEGRO ENSEMBLE COMPANY—Charles Fuller's *A Soldier's Play*, a drama set at the beginning of WWII in 1940, about murder and soldiers, is satisfyingly multifarious and avoids pigeonholes, pitfalls, easy answers, and easy questions. Fuller's work consistently elicits intellectual interest, emotional involvement, and critical assent. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; \$9-\$14. Thru 2/14. Theater Four, 424 W. 55th (246-8545).

N.Y. ART THEATER—Arnold Weinstein's *The Party*, a comedy with songs, set in an apartment in the 1950s. Wed.-Sat. at 8; 2/4-3/27. N.Y. Art, 116 E. 14th (228-1470).

N.Y. THEATER STUDIO—Snoo Wilson's *The Soul of the White Ant*, set in South Africa, about apartheid; directed by Richard Romagnoli. Mon. & Wed.-Sun. at 8; thru 2/14; \$6. AMDA Studio, 2109 B'dway (496-7833).

THE OPEN EYE—*The Coach With the Six Insides*, based on Joyce's *Finnegan's Wake*, opens the reper-

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Theater, 316 E. 88th (534-6363).

OPEN SPACE THEATER—Henrik Ibsen's last play,
When We Dead Awaken, starring Kim Hunter and
Anne Twomey, with Tom Klunis, Nicholas Wyman,
and Ken Costigan; directed by Stephen Zuckerman.
Thurs.-Sat. at 8, Sun. at 3; \$6. Theater, 133 Second
Ave. (254-8630).

PLAYWRIGHTS HORIZONS—Two one-act comedies
by Christopher Durang: *The Actor's Nightmare*
and *Sister Mary Ignatius Explains It All For You*; di-
rected by Jerry Zaks. (Call for days and prices.) The-
ater, 416 W. 42nd (279-4200).

REPERTORIO ESPANOL—Federico Garcia Lorca's
Dona Rosita, la Soltera; Vicente Lleo's *Le Corte de*
Faraon, in Spanish, in repertory thru February;
\$7-\$8. Call for times and dates. Gramercy Arts
Theater, 138 E. 27th (889-2850).

ROYAL COURT REPERTORY—Victoria Music
Hall; Phyllis Craig's *Bargain for Murder*, *Gaslight*
and *Murder One*. Mon.-Sat. at 8, Sun. at 3; \$6. The-
ater, 301 W. 55th (997-9582).

SOHO REP—Gothold Ephraim Lessing's *Nathan the*
Wise, an 18th-century tale of religious tolerance; di-
rected by Jerry Engelbach; starring Stan Lachow.
2/5-28; \$6. Soho, 19 Mercer St. (925-2588).

13TH ST. THEATER—Israel Horowitz's *Line and In-*
dian Wants the Bronx. Gilbert & Sullivan's *Patience*.
T. Gottlieb's *Brother Theodore*. Ren Draya's *The*
Mothers. Shakespeare's *Taming of the Shrew*. *Instant*
Dylan, with Jack Ramey. In repertory. Theater, 30
W. 13th (675-6677).

THE TROUPE—Shakespeare's *Richard III*. Thurs.-
Sat. at 8, Sun. at 3; \$4; thru 2/14. Moliere's *School for*
Wives. Thurs.-Sat. at 8, Sun. at 3; \$4; thru 2/14. The-
ater, 335 W. 39th (244-9699).

Off-Off Broadway

Schedules and admissions extremely subject to
change. Phone ahead.

ALEC WILDER: CLUES TO A LIFE—A musical
evening starring Christine Andreas, D'Jamin Bartlett,
Keith David, and Craig Lucas. Wed., Thurs. at 8, Fri.
& Sat. at 7 & 10, Sun. at 7; \$10. Vineyard, 309 E. 26th
(683-0696).

THE COTTON WEB—Celia Howard stars in Michael
Champane's drama of women's lives, dreams, and
hopes in industrial New England; directed by Ron
Daley. Thurs.-Sat. at 8, Sun. at 3 & 8; \$6; thru 2/8.
New Vic, 219 Second Ave. (674-9414).

A CRY OF PLAYERS—William Gibson's play, di-
rected by Yvonne Ghareeb. Thurs.-Sat. at 8; \$4.
Trinity Theater, 164 W. 100th (222-6641).

DESIRE UNDER THE ELMS—Eugene O'Neill's
play, presented by the American Stanislavski The-
ater; directed by Sonia Moore. Wed.-Sat. at 8, Sun. at
3; \$6; 2/10-28. Chapel Theater, 656 Sixth Ave.
(755-5120).

ESCOFFIER: KING OF CHEFS—A play for one ac-
tor in two acts, written and performed by Owen Ra-
chleff; directed by Laurence Carr. Thurs. & Fri., 2/4,
5, at 8; \$20-\$25. Great Hall at Cooper Union, 41
Cooper Sq. (AL4-6300).

EVERYMAN—The medieval morality play, directed
by James Keeler, performed by the Cathedral Play-
ers. Thurs.-Sat. at 8; \$4; thru 2/20. Saint John the
Divine, Amsterdam Ave. at W. 110th (662-2133).

EVIL SPIRIT—Alexandre Shrivanzade's play, di-
rected by Joseph S. King, about superstition, posses-
sion, exorcism, involving mid-Eastern star-crossed
lovers. Thurs.-Sun. at 8; thru 2/14; \$4. Classic The-
ater, 114 W. 14th St. (242-3900).

FASHION—A musical comedy, by Anna Cora Mowatt,
devised by Curtis Canfield, directed by Rose Lynch.
Fri. & Sat. at 7:30, Sun. at 4; \$5. Nameless Theater,
125 W. 22nd (242-9768).

FREEDOM AIN'T NO BOWL OF CHERRIES—Po-
litical musical comedy by Joan Harvey and John
Amato, aiming a severe blow at the current war
policy of the U.S.A. Thurs.-Sat. at 8; \$4; by 4th Wall
Repertory, Truck and Warehouse Theater, 79 E.
4th (254-5060).

THE GOOD WOMAN OF SETZUAN—Bertolt
Brecht's parable about goodness in a capitalist so-
ciety. Tues.-Sat. at 8, Wed. at 2; \$3; 2/2-6. Pope
Auditorium, Fordham at Lincoln Center, 113 W.
60th (841-5267).

THE GOOD WOMAN OF SETZUAN—Bertolt
Brecht's parable about goodness in a capitalist so-
ciety. Wed.-Sat. at 8; \$4; thru 2/20. Westbeth The-
ater, 151 Bank St. (691-2272).

HOOFERS—Virginia Seidel & Tod Miller star in a
musical about a dance team resembling the Astaires,
by Cliff Dowell and Eduardo Angulo. Thurs.-Sat. at 8,
Sun. at 3; \$4; thru 2/20. Wooden O, 335 W. 38th
(736-5720).

IN THE CAGE—Based on the novella by Henry James,
conceived for the stage by Rob McBrien and Wendy
Wasdahl. Thurs.-Sat. at 8, Sun. at 3 & 8; \$6; thru 2/

7. Washington Sq. Church, 135 W. 4th
(869-3981).

INVITATION TO A BEAR-BAITING—Wallace
Hamilton's gay drama, directed by Ron Wentz, about
men living in present-day New York City. Thurs. &
Fri. at 8, Sat. at 7:30 & 10:30, Sun. at 7:30; \$6-\$8. A
Theater at Studio R, 134 W. 28th (675-0006).

LADY WINDERMERE'S FAN—Oscar Wilde's play,
directed by Andres Castro. Thurs.-Sat. at 8; \$5; thru
3/27. West Side Repertory Theater, 252 W. 81st
(666-3521).

LULLABY & GOODNIGHT—Elizabeth Swados's
musical stars Jossie de Guzman and Larry Marshall
and is said to be about pimps and whores. Public/
Newman Theater, 425 Lafayette St. (598-7150).

THE MAN AND THE FLY—The Puerto Rican Tr-
avelling Theater Company's production, by Jose
Ruibal, starring Rip Torn and directed by Jack
Gelber. In English: Wed.-Fri. at 7:30. In Spanish: Sat.
& Sun. at 2:30 & 7:30; \$7; from 2/1. P.R.T. Theater,
304 W. 47th (749-8474).

THE METAMORPHOSIS—A new music-theater
work based on the short story of Franz Kafka, con-
ceived and directed by Martha Clarke. Wed.-Fri. at
8, Sat. at 7 & 10, Sun. at 7:30; thru 2/14. Cubiculo,
414 W. 51st (582-1978).

MULATTO—Langston Hughes's tragedy about the
Deep South in the 1930s, with the black population
migrating to northern cities in search of work; di-
rected by Samuel Barton. Mon.-Sun. at 8; \$4; thru 2/
14. Amistad World Theater, 754 Ninth Ave.
(586-1260).

OFF THE WALL STRIKES BACK!—All-new politi-
cal musical comedy revue. Tues., Sun. at 9, Sat. at
11:30. 4th Wall Repertory, Truck and Warehouse,
79 E. 4th (254-5060).

THE ONLY GAME IN TOWN—Revival of Frank Gil-
roy's comedy about life in Las Vegas; directed by
Sam Schacht. Wed.-Sat. at 8, Sun. at 3; \$6, \$7; 2/
3-21. 3 Muses Theater, Bdway & 73rd (684-1342).

THE PAST—Anthony Giardina's play which explores
a triangular relationship through the two members
who survived; directed by Cassia Besson; with Eileen
Bonder, James Farkas, Daniel Tamm. 2/4-6, 11-13,
18-20 at 7:30; 2/7, 14, 21, at 4. 18th St. Playhouse,
145 W. 18th (741-1524).

THE PRICE—Revival of Arthur Miller's play, star ing
Joseph Buloff and Joan Copeland, directed by Dan
Held; about two long-estranged brothers separated
by greed and false expectations. Wed., Thurs., & Sat.
at 8, Sun. at 2 & 7; \$8; thru 2/14. 92nd St. Y, 92nd
at Lex. (427-6000).

SHOP—H. Leivick's drama dealing with the lives of
Jewish immigrants who worked in the garment indus-
try's sweat shops. Sat. at 8, Sun. at 1 & 4:30; \$6-\$10;
thru 3/14. Folksbiene, 123 E. 55th (755-2231).

STRICTLY IMPROV—Musical-comedy revue made
entirely from audience suggestions. Thurs. & Fri. at 8,
Sat. at 10:30 p.m.; \$5. First Amendment, 2 Bond St.
(473-1472).

TRIPLE BILL—Anton Chekhov's *The Marriage*
Proposal, *The Brute*, and *Celebration*, one-acters di-
rected by Sharon Quinn. 2/5, 6, 12, 13, at 8; 2/7 &
14 at 7; \$4. Theater 22, 54 W. 22nd (724-2800).

TWELFTH NIGHT—Shakespeare's work, directed
by Harris Laskawy, with Janet Maylie, James Max-
well, William Preston, Patrick Husted, Lizaette Smith,
Ken Stirling, Richard Vernon, and Harvey Wilson.
Thurs.-Sat. at 8, Sun. at 2; \$6; thru 2/14. Alvina
Krause Theater, 306 W. 38th (564-3293).

THE UNICORN—Michael Kimberley's play starring
Hansford Rowe and Adam Redfield and directed by
Norman Thomas Marshall. Fantasies of a father and
son explode when the mother returns after a 25-year
absence. 2/4-6, 8, 10-13, 17-20, 24-27 at 8; 2/7, 14,
21 & 28 at 3; \$6. No Smoking Playhouse, 354 W.
45 (582-7862).

VATSLAV—Slawomir Mrozek's play about a 20th-
century Everyman with hangups of the modern world;
directed by Will Lieberman. Tues.-Sat. at 8, Sat. &
Sun. at 3; \$6; thru 2/14. Quai Theater, 108 W.
43rd (221-9088).

VONETTA SWEETWATER CARRIES ON—Mus-
ical with book, music, and lyrics by Johnny Brandon,
about an as-yet-undiscovered star, temporarily un-
employed; with a cast of five. Wed.-Sat. at 8; \$5; 2/3-27.
Theater Off Park, 28 E. 35th (679-6283).

THE WHALES OF AUGUST—David Berry's play in
which five elderly people confront the necessity of
change on a small island off the coast of Maine in
1954; directed by William Ludel. Tues.-Sun. at 8; \$7;
thru 2/21. WPA Theater, 138 Fifth Ave. (691-2274).

THE WOMEN IN 411 (B.C.)—Aristophanes' work,
adapted by Jim Payne, performed by the Core Com-
pany. Thurs. & Fri. at 8, Sat. at 3 & 8; \$6; 2/5-27.
Carter Theater, 250 W. 43rd (391-1880).

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Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

South Street Seaport, Pier 16, Fulton St. and East River (766-9020)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

Concerts

Monday, February 1

AMERICAN COMPOSERS ORCHESTRA, Paul Dunkel conducting; violinist Rolf Schulte. Picker's Violin Concerto (world premiere); Mennin's Symphony No. 7; Biscardi's *At the Still Point* (N.Y. premiere); Carter's Symphony No. 1. Alice Tully Hall at 8. \$5-\$9.

RUTH RENDLEMAN, pianist. Works of Mozart, Chopin, Schubert. Merkin Concert Hall at 8. \$6.

DAVID LOW, cellist/**JACKSON BERKEY**, pianist. Works of Eccles, Reger, Berke, Polifrone (N.Y. premiere), Shostakovich. Carnegie Recital Hall at 8. \$6.

KURT OWEN RICHARDS, bass-baritone/**PAUL SUITS**, pianist. Songs by Brahms. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

AMERICAN FESTIVAL OF MICROTONAL MUSIC, Johnny Reinhard musical director. Works by Catler, Darreg, et al. Christ and St. Stephen's Church, 120 W. 69th St. (864-2951), at 8. \$5.

Tuesday, February 2

NATIONAL ORCHESTRA OF NEW YORK, Alvaro Cassuto conductor. Strauss's *Don Juan*, Santos's Symphonic Variations on a Portuguese Folk Song (N.Y. premiere), Berlioz's *Symphonie Fantastique*. Carnegie Hall at 8. \$4-\$12.

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; pianists Claude Frank, Lilian Kallir. Webern's Concerto, Op. 24; Mozart's Two-Piano Concerto, K. 365; Brahms-Schoenberg's Piano Quartet in G. Avery Fisher Hall at 7:30. \$6-\$20.

CLEVELAND QUARTET/MISHA DICHTER, pianist. Works of Brahms, 92nd St. Y at 8. \$7.50, \$9.

ALICE ARTZT, classical guitarist. Works of Weiss, Cimarosa, Merz (N.Y. premiere), Aguado (N.Y. premiere), et al. Merkin Concert Hall at 8. \$6.

CURTIS MACOMBER, violinist, with pianist Jonathan Feldman and the Atlantic Quartet. Works of Bach, Kupferman (N.Y. premiere), Kreisler, Saint-Saëns, Chausson. Alice Tully Hall at 8. \$5, \$7.

SETA VON BARTSCH/RICHARD FIELDS—Two-piano music. Carnegie Recital Hall at 8. \$6.

AURORA, a Baroque ensemble, in "Reconciliation of Taste," French and Italian music. Fifth Ave. Presbyterian Church, at 55th St. (874-4922), at 7:30. \$5.

CAROL ANN KUSHNER, violinist/**SUZANNE NOTAR**, pianist. Works of Purcell, Beethoven, Bartók, Massenet, Brahms. Trinity Church, Broadway at Wall St., at 12:45. Free.

MUSIC LIVE—Original rock, soul, salsa, jazz. Truck and Warehouse, 79 E. 4th St. (254-5060), at 7:30. \$3.

Wednesday, February 3

CLARION CONCERTS, Newell Jenkins director, with chorus, orchestra, and guest artists in "Voices of the Past and Present." Schubert's *Ständchen*; Hundley's *The Sea Is Swimming Tonight* (world premiere), Rossini's *Petite Messe Solennelle*. Alice Tully Hall at 8. \$6, \$9.

KIBBUTZ CHAMBER ORCHESTRA OF ISRAEL, Noam Sheriff conductor; harpist Emily Mitchell. Works of Mozart, Puccini, Schubert, Sheriff, Handel, Webern. Carnegie Hall at 8. \$6-\$12.50.

ZAIDEE PARKINSON, pianist, **CURTIS RAYAM**, tenor/**ALEXANDRA HUNT**, mezzo-soprano. "An Evening of Czech Music." Martinu's Sonata No. 1, Janacek's *The Diary of One Who Vanished*. Merkin Concert Hall at 8. \$6.

AMERICAN STRING QUARTET—Works of Haydn, Brahms, Bartók. 92nd St. Y at 8. \$6-\$9.

XAVIER RIBALTA, Catalan singer (N.Y. debut), with guitarist Manel Gonzalez, pianist Miguel Angel Marigo, cellist Ignaci Alcover. Carnegie Recital Hall at 8. \$6.

SANDRA MILLER, Baroque-flutist/**JAMES RICHMAN**, harpsichordist/**LUCY BARDO**, violist. Music of Hotteterre, Couperin, Telemann, Bach. Christ Church, Park Ave. and 60th St., at noon. Free.

JOHN MUSTO, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

BRIAN SMITH JAZZ QUINTET—Citicorp Atrium at 6. Free.

ARTUR BALSAM, pianist. Music of Haydn, Mozart, Beethoven, Chopin. Faculty recital. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

ST. THOMAS CHOIR—Music of Hassler. St. Thomas Church, Fifth Ave. at 53rd St., at 12:10. Free.

STUDENT COMPOSERS CONCERT—Mannes College of Music, 157 E. 74th St. (737-0700), at 8:30. Free.

JUILLIARD STUDENT CONCERT—Alice Tully Hall at 1. Free.

Thursday, February 4

NEW YORK PHILHARMONIC, Erich Leinsdorf conductor; violinist Glenn Dicterow. Barber's Symphony No. 1; Bruch's Violin Concerto No. 1; Beethoven's Symphony No. 5. Avery Fisher Hall at 8. \$6-\$20. Note: Thurs. only, an open rehearsal of this program, at 9:45 a.m. \$3.

EUGENE LIST, pianist, with assisting artists. Works of Schubert, including "Trout" Quintet; Mozart, Villalobos. 92nd St. Y at 8. \$6-\$8.50.

BETTY OBERACKER, pianist (N.Y. debut). Bach's Well-Tempered Clavier, Book II. Merkin Concert Hall at 8. \$6.

PRIMAVERA QUARTET/EUGENIA ZUKERMAN, flutist. Works of Bach, Foote, Wolf, Mozart, Jolivet, Beethoven. Metropolitan Museum at 8. \$6.

DORIS FOX, mezzo-soprano. Carnegie Recital Hall at 8. \$10.

MARILYN DUBOW, violinist/**ALLEN SHAWN**, pianist. Works of Ives, Schoenberg, Cage, Shawn, et al. Christ and St. Stephen's Church, 120 W. 69th St., at 8. \$4.

ROBERT GALLAGHER, organist/**MICHAEL SCHUMAN**, trumpeter. Works of Bach, Torelli, Stanley. St. Paul's Chapel, Columbia, Broadway and 116th St., at noon. Free.

GUILD OF COMPOSERS, Jacques-Louis Monod conductor, with several guest artists. Works of Schoenberg Gerber (world premiere), Peyton (N.Y. premiere), Pollock, et al. McMillin Theater, Columbia, Broadway and 116th St., at 8:30. \$5.

NEW YORK BAROQUE CONSORT—Works of Telemann, CPE Bach, Handel, Couperin. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

DAVID HIGGS, organist. Grace Church, Broadway and E. 10th St. (254-2000), at 12:30. Free.

ELIZABETH HODES, soprano. "Vocal Theater" performance. Works of Barber, Bach, Watts. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

BARGEMUSIC CHAMBER PLAYERS—Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (624-4061), at 8. \$6.

Friday, February 5

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Dvorak's Bagatelles for Two Violins, Cello, Harmonium, Op. 47; Haydn's Trio and Quartets for Solo Voices and Piano; Brahms's Quartets for Solo Voices and Piano; Riegger's Concerto for Piano and Woodwind Quintet, Op. 53; Spohr's Octet in E for Clarinet, Two Horns, Strings, Op. 32. Alice Tully Hall at 8. \$10.

EMANUEL AX, pianist/**YO-YO MA**, cellist. Works of Beethoven and Brahms. Metropolitan Museum at 8. \$10.

NEW YORK PHILHARMONIC—At 2. See 2/4.

MARTHA ARGERICH, pianist. Works of Bach, Liszt, Ravel, Chopin. Avery Fisher Hall at 8. \$6-\$11.

REBECCA LA BRECOUE, pianist. Works of Reynolds, Sessions, and (all premieres) Myggatt, Peles, Shore. Carnegie Recital Hall at 8. \$5.

CALVIN HAMPTON, organist. Works of French composers. Calvary Episcopal Church, Park Ave. So. at 21st St., at midnight. Free.

LILY FRIEDMAN, pianist/**FRANK POWDERMAKER**, violinist/**AARON PICTH**, violist/**TED MOOK**, cellist. Music of Mozart, Beethoven, Schumann, Brahms. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

JERRY SCOTT, pianist. Contemporary music. Citicorp Market at 6. Free.

ORNETTE COLEMAN, composer-alto saxophonist, with College Jazz Band, Edgar Summerlin director. Davis Hall, CUNY, Convent Ave. and 134th St. (690-4100), at 8. \$4.

MAQAM, with Zoya Simantov. Uzbek music of Central Asia. Alternative Museum, 17 White St. (966-4444), at 8. \$5.

MANNES CHORUS, Amy Kaiser director. Central Presbyterian Church, Park Ave. and 64th St., at 8. Free.

JULI HALL, pianist. Bowne St. Community Church, 143-11 Roosevelt Ave., Flushing (359-1553), at 8. \$3.

BRIAN CHARLES, oboist/**DAVID WILLIAMSON**, percussionist. "New Music Update," works by Cage, Feldman, et al. BACA "A Far-Out Month!" event, at Downtown Cultural Center, 111 Willoughby St., Brooklyn (783-3077), at 8. \$4.

Saturday, February 6

MUSICA AETERNA ORCHESTRA, Frederic Waldman conductor; pianist Menahem Pressler. Haydn's Symphony No. 59; Mozart's Piano Concerto, K. 482, Piano Concerto in C, K. 491. Metropolitan Museum at 8. \$10.

KATHERINE CIESINSKI, mezzo-soprano, with pianist Ted Taylor. Works of Menotti, Barber, Brahms, Holby. 92nd St. Y at 8. \$8-\$12.50.

NADIA SALERNO-SONNENBERG, violinist. Works by Bach, Fauré, Prokofiev, Sarasate. Alice Tully Hall at 8. \$6.

WALTER HILSE, organist. Works of Schoenberg, Bach, Mozart, Schumann, Buxtehude. Alice Tully Hall at 2:30. \$6.50.

RUTH GLASSER, cellist, with pianist Margo Garrett. Works of Stravinsky, Schubert, Brehm, Beethoven, Debussy. Merkin Concert Hall at 8. \$7.

NEW YORK PHILHARMONIC—See 2/4.

BRIOSO QUINTET—Carnegie Recital Hall at 5:45.

BILLIE LYNN DANIEL, soprano. Carnegie Recital Hall at 8:30.

DAVID GOLUB, pianist, on the Bösendorfer. Center for Inter-American Relations, Park Ave. and 68th St. (753-5200), at 8. Free.

CALLIOPE, a Renaissance band, with guest instrumentalists. Music for early wind bands and contemporary Spanish columbia bands. Christ Church, Park Ave. at 60th St., at 8. \$6.50, \$8.

PETER YARROW, in "Puff, the Magic Dragon," a family concert. P.S. 6, 45 E. 81st St. (831-4167), at 2:30 and 7:30. \$7, children \$3.

NAYJAMA, music of the Andes. Alternative Museum, 17 White St. (966-4444), at 8. \$6.

JAMES WILSON, oboist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

JAN BENSON, JAMES THOMA, flute-percussion duo, with clown Rick Davis. Music, troubador dances, and world premiere of a work by Craig Na-

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JANET LAWSON QUINTET—Jazz. Citicorp Market at 8. Free.

KIBBUTZ CHAMBER ORCHESTRA OF ISRAEL, Noam Sheriff conductor. Queens College Colden Center, LIE and Kissena Blvd., Flushing, at 8:30. \$7-\$9.

MARIAN MCPARTLAND, pianist. Jazz, piano and vocal. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. \$8, \$10.

WENDY CHAMLIN, classical guitarist/**LOU ROSS**, pop guitarist, with Phyllis Lynd, folksinger-guitarist. Phyllis Lynd Concert Party, Hotel Lexington Empire Room, 48th St. (877-8233), at 8:30. \$7.

Sunday, February 7

AMERICAN SYMPHONY ORCHESTRA, Christian Badea conductor; pianist Joseph Kalichstein. Berlioz's *Le Corsair* Overture, Brahms's Symphony No. 2, Bartók's Piano Concerto No. 2. Carnegie Hall at 3. \$6-\$11.

CONCORD STRING QUARTET, with cellist Nathaniel Rosen. Rochberg's Cello Quintet; Schubert's Cello Quintet in C. Alice Tully Hall at 8. \$5-8.

CHAMBER MUSIC SOCIETY—At 5. See 2/5.

DANIEL POLLACK, pianist. Works by Schumann, Liszt, Barber, Ravel. 92nd St. Y at 3. \$6-\$9.

AN DIE MUSIK, with cellist Jeffrey Solow. Works of Beethoven, Martinu, Druschetzky (N.Y. premiere). Merkin Concert Hall at 4. \$6.

MILTIADES MATTHIAS, pianist. Works of Mitropoulos, Alkan, Beethoven, Rhapsing, Weber. Carnegie Recital Hall at 2:30. \$5.

OSCAR LUIS VALDEZ MENA, pianist. Works of Ravel, Satie, Poulenc, Milhaud, Mena, Turina, MacDowell. Carnegie Recital Hall at 8. \$6.

DANYAL LAWSON, pianist. Carnegie Recital Hall at 5:45.

STAR-SCAPE SINGERS—Carnegie Hall at 8. \$7-15.

CARNIVAL DEL MERENGUE—Spanish music, with several artists. Madison Square Garden Felt Forum, at 2 and 7. \$13-\$17.

MUSIC LIVE—See 2/2.

AURORA, a Baroque ensemble. Works of Bach, Couperin, Telemann, Sandow (premiere). Educational Alliance, 197 E. Broadway (874-4922), at 3. Free.

MANHATTAN WOODWIND QUINTET—Citicorp Market at 1. Free.

GALINA HEIFETZ, violinist/**MIMI STERN-WOLFE**, pianist. Sonatas by Beethoven, Handel, Saint-Saëns, Mozart. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 3. Free.

BARGEMUSIC CHAMBER PLAYERS—At 4. See 2/4.

NADINE EARL CAREY, soprano. Brooklyn Museum, Eastern Pkwy., at 12:30. Free, with admission.

CONCERTS IN CHURCHES—Canterbury Choral Society, and orchestra, Charles D. Walker conducting; soprano Kristine Ciesinski, mezzo-soprano Jean Kraft, tenor John Gilmore, bass Ara Berberian. Janacek's *Slavonic Mass*, Brahms's *Alto Rhapsody*. Heavenly Rest, Fifth Ave. at 90th St., at 4. \$5. . . Choir, Frederick Grimes director; cellist Mark Shuman, harpsichordist Nancianne Parrella. Bach's Cantata 150 and Sonata No. 11 for Cello and Harpsichord in D, BWV 1028. Holy Trinity, CPW and 65th St., at 5. Offering. . . LIU Concert Band (debut concert), Jerome Weiner conductor. Works of Beethoven, Wagner, Ravel, Bernstein, et al. Lafayette Ave. Presbyterian, 85 South Oxford St., Brooklyn, at 2:30. Free. . . Choir, Jack H. Ossewaarde director. Handel's *Samson*. St. Bartholomew, Park Ave. and 51st St., at 4. \$3. . . St. Ignatius, West End Ave. and 87th St. At 4: Michael Misja, baritone. Works of Mozart, Schumann, Schubert, Mahler, Vaughan-Williams; \$5. At 8: Del-Louise Moyer, mezzo-soprano; Betsy Mullen, pianist. Works of Rachmaninoff, Poulenc, Brahms, Barber; \$5. . . St. Thomas, Fifth Ave. at 53rd St. At 4: choir; music of Ayleward, Howells, Wesley. Offering. At 5:15: organist Robert Troeger. Free. . . Chamber Sound; works of Roseman (world premiere), Dohnanyi, Bach, Beethoven. Christ and St. Stephen's, 120 W. 69th St., at 8. \$4.

Opera

Metropolitan Opera
At the Metropolitan Opera House

THRU APRIL 17—Mon., 2/1, at 8: Puccini's *La Bohème*, Levine conducting; with Zylis-Gara, Migenes-Johnson, Ciannella, Ellis, Robbins, Monk, Tajo. 2/2 at 8: Verdi's *Il Trovatore*, Conlon conducting; with Price, Cortez, Giacomini, Quilico, Cheek. 2/3 at 8: Mozart's *Così fan tutte*, Levine conducting; with Te Kanawa, Ewing, Battle, Rendall, Morris,

Gramm. 2/4 at 8: Wagner's *Tannhäuser*, Levine conducting; with Rysanek, Dunn, Cassilly, Weikl, Macurdy, Battle. 2/5 at 8: *La Bohème*; same as 2/1, except Craig for Migenes-Johnson and Capecci for Tajo. 2/6 at 2: *Il Trovatore*; same as 2/2 (broadcast on WQXR). 2/6 at 8: *Così fan tutte*; same as 2/3.

Other

LADY OF THE CASTLE, a chamber opera by Mira I. Spektor, book and direction by Andrea Balis. Theater for the New City, Second Ave. at 10th St. (254-1109). 2/4-21, Thurs.-Sun. at 8. \$4.

HELLO OUT THERE, by Jack Beeson/**THE BEAR**, by William Walton. Two one-act operas. N.Y. Opera Repertory Theatre, in concert. Merkin Concert Hall, 2/7 at 8. \$7.

SAFFO, by Pacini. Opera Rediviva concert performance, with Louis Quilico, Bianca Berini, Lois Alba, others. Philharmonia Virtuosi, Richard Kapp conducting. Town Hall at 3, 2/7; \$10-\$20.

LA RONDINE, by Puccini. Bel Canto Opera. Robert F. Wagner Jr. H.S., 220 E. 76th St. (535-5231). 2/6 at 7:30; 2/7 at 3. \$7.50.

MADAMA BUTTERFLY, by Puccini. The Opera Stage. Holy Name Auditorium, Amsterdam Ave. and 96th St. (837-1176). 2/7 at 3. \$3.

NEW CHAMBER OPERAS, an evening of premieres by Constantines/Madden, Carlsen, Johnson/Boswell, Boswell/Solomon. Micha Hendel conducting. Brooklyn College Opera Theater, at the Workshop Theater, Flatbush and Nostrand Aves. (434-1900). 2/5, 2/6, 2/12, 2/13 at 8; 2/7, 2/14 at 3. \$4.

LIGHT OPERA OF MANHATTAN—Eastside Playhouse, 334 E. 74th St. (861-2288). Thru 2/7: Gilbert and Sullivan's *The Mikado*. Wed.-Sat. at 8:30; mats. Wed. at 2, Sat. and Sun. at 4. Wed. and Thurs., \$6.50-\$11; Fri.-Sun., \$7-\$12.

OPERATIC CONCERT, by Regina Opera Theater. Regina Hall, Twelfth Ave. and 65th St., Brooklyn (232-3555), 2/7 at 4. Free.

Dance

New York City Ballet
At the New York State Theater

THRU FEBRUARY 21—2/2 at 8: *Square Dance, The Cage, Hungarian Gypsy Airs, Symphony in C*. 2/3 at 8: *Dances at a Gathering, Union Jack*. 2/4 at 8: *La Source*, a new unnamed ballet, *Bournonville Divertissements*. 2/5 at 8: *Square Dance, Davidsbündlerlänze, Symphony in C*. 2/6 at 2: *Divertimento No. 15, Agon, Union Jack*. 2/6 at 8: New unnamed ballet, *Davidsbündlerlänze, Bournonville Divertissements*. 2/7 at 1: *Capriccio Italien, The Cage, Hungarian Gypsy Airs, Dances at a Gathering*. 2/7 at 7: *La Source, Irish Fantasy, Symphony in C*.

Dance Theatre of Harlem
At City Center

THRU FEB. 14—2/2, 3, 6 at 8; 2/7 at 2: *Concerto Barocco, Songs of the Auvergne, Banda, Mirage*. 2/4, 5 at 8; 2/6 at 2; 2/7 at 7:30: *Paquita, A Streetcar Named Desire, Troy Game*.

Other

ACME COMPANY—James Cunningham's troupe premieres two works, *Supper at Home* and *A Crack on the Ceiling*; also *The Attic Window*. NYU School of the Arts, 111 Second Ave. 5th floor theater (924-0077). 2/4, 5 and 6 at 8. \$5.

DANSPLACE—Evening of new works by Susan Rethorst. Parish Hall, St. Mark's Church, 2nd Ave. & 10th St. (674-8112). 2/4-7 at 8:30. \$4.

EVENING WITH KENT BAKER, with Baker's Half Dozen Dance Theater. BACA's Downtown Cultural Center, 111 Willoughby St. (783-3077) 2/6 at 8. \$4.

JULIE FRADD AND DANCERS—Folk Songs, *Generous Spaces, Affinities, Gnow, and Dance Magazine*. St. Peter's Episcopal Church, 346 W. 20th St. (533-7185). 2/4-6 at 8, 2/7 at 2. \$4.

RISA JAROSLOW AND DANCERS—Premiere of *Conspiracy*, a quintet with original score by Linda Hudes. Bessie Schönberg Theater, 219 W. 19th St. (924-0077). 2/4, 5, 6, at 8, 2/7 at 3, 2/8 at 8. \$5.

JUDY LEVINE AND BARBARA MAHLER—Works for 1 to 25. Process Studio Theater, 257 Church St. (431-8085). 2/6 and 7 at 8. \$4.

TIM MILLER, in his *Postwar*. Dance Theater Workshop, 219 W. 19th St. (924-0077). 2/2, 9, 16 at 8. \$5.

RIVERSIDE CHURCH—2/3, 4, 6, at 8, The Bucket Dance Theater, a company of dancers that stresses the black heritage. . . 2/5 at 8, 2/6 at 2, the Alvin Ailey Repertory Dance Ensemble. Riverside Church, the Drive at 120th St. (864-2929). \$5.50.

TELEVISION

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Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
5 New Zoo Review
7 News
9 Joe Franklin
11 Wed-Fri/Another Life
Mon/Carrascollendas
Tue/I Dream of Jeannie
H Wed/Hunter's Gold
Fri/Sneak Preview
Tue/Hans Christian Anderson's Magic Adventure

6:15
H Thu/Chandar, the Black Leopard of Ceylon

6:25
4 Health Field
7 Listen and Learn

6:30
2 Captain Kangaroo
5 Popeye
11 Hot Fudge
13 Wed-Fri, Tue/Captioned News
Mon/Inside Albany

H Wed/Three Tall Tales
Fri/Hunter's Gold
Mon/Hunter's Gold
Tue/Chandar, the Black Leopard of Ceylon
S Wed/Movie: Barnaby and Me
Fri/LCA Series
Mon/Movie: The Amazing Adventures of Joe 90
Tue/Movie: Hawk the Slayer

6:45
21 A.M. Weather

7:00
2 Morning
4 Today
5 Bugs and Porky
7 Good Morning America
9 Jimmy Swaggart
11 Tom and Jerry
13 Nightly Business Report

21 Lilies, Yoga and You
H Thu/Decoys
Fri/Hunter's Gold
Mon/Chandar, the Black Leopard of Ceylon
S Thu/Movie: The Amazing Adventures of Joe 90

7:30
9 Jim Bakker
13 MacNeil/Lehrer Report
21 Wed-Fri, Tue/L.I. Newsview
Mon/Washington Mainstream
H Wed/Hans Christian Anderson
Fri/Movie: The Elephant Man
Tue/Movie: The Jazz Singer

8:00
5 Great Space Coaster
11 Flipper
13 Wed-Fri/N.J. Nightly News
Mon/Inside Albany
21 Sesame Street
H Thu/Movie: The Idiomaker
Mon/Movie: Popeye
S Fri/Corletto and Son

8:30
5 Flintstones
9 Wed, Mon/Meet the Mayors

Thu, Tue/Nine on N.J.
Fri/Newark and Reality
11 Gentle Ben
13 Over Easy
S Wed/Movie: Breaker Morant
Fri/Movie: King Solomon's Mines
Mon/Movie: Fatso
Tue/Showtime

9:00
2 World of People
4 Donahue
5 Brady Bunch
7 Richard Simmons
9 Straight Talk
11 Munsters
13 Sesame Street
21 Instructional School Service through 3 p.m.
H Wed/Greatest Scandals of the Century
S Thu/Perfectly Frank
Tue/Movie: The Loved One

9:30
2 Jokers Wild
5 My Three Sons
7 Good Morning New York
11 Civic programming
H Tue/Video Jukebox

10:00
2 One Day at a Time
4 Regis Philbin
5 Waltons
9 Romper Room
13 Instructional programming thru 4 p.m.
H Wed/Movie: Zulu Dawn
Thu/Movie: Popeye
Fri/Movie: The Competition
Mon/Movie: The Idiomaker
Tue/Movie: The Black Hole

10:30
2 Alice
4 Blockbusters
11 Mike Douglas
S Wed, Fri, Mon/Aerobize
Thu/Fractured Flickers
W Wed/Movie: 400 Blows
Thu/Movie: Starvengers
Fri/Movie: Tatters
Mon/Movie: Adventures of Pinnocchio

Tue/Movie: Tatters
11:00
2 Price Is Right
4 Wheel of Fortune
5 Hour Magazine
7 Love Boat
9 John Davidson
S Wed/Movie: The Loved One
Thu/Movie: Ask Any Girl
Fri/Movie: Tribute to a Bad Man
Mon/Movie: Lolita
Tue/Movie: That Forsyte Woman

11:30
4 Battlestars
11 Dick Van Dyke
Fri/Movie: Becket
Tue/Movie: Zulu Dawn

12 NOON
2 Tattletales
4 Passport Plus
5 Midday
7 Family Feud
9 News
11 Candid Camera
H Wed/Movie: Escape from Alcatraz
Thu, Mon/Movie: Papillon
Tue/This is Elvis

12:30
2 Young and the Restless
4 Doctors
7 Ryan's Hope
9 Inn Midday Edition
11 Fri/Sneak Preview

1:00
2 As the World Turns
4 Days of Our Lives
7 All My Children
9 Wed-Fri/Let's Make a Deal
Mon, Tue/Tic Tac Dough
11 700 Club
H Fri/Movie: The Jazz Singer
S Wed/Movie: Fatso
Thu/Movie: Back Roads
Fri/Movie: Caddyshack
Tue/Movie: The Shining

1:30
5 Super Pay Cards
9 Treasure Hunt
S Mon/Movie: First Family

2:00
4 Another World
5 Ghost and Mrs. Muir
7 One Life to Live
9 Bullseye
11 Magic Garden
H Wed/Greatest Scandals of the Century
Tue/Movie: Honeysuckle Rose

2:30
2 Search for Tomorrow
5 Bewitched
9 Match Game
11 Heckle and Jeckle
H Tue/Movie: My Bodyguard

3:00
2 Guiding Light
4 Texas
5 Addams Family
7 General Hospital
9 Bonanza
11 Magilla Gorilla
21 Lilies, Yoga and You
H Wed/Movie: Borderline
Thu/Time Was...the '30s
Fri/Movie: Resurrection
Mon/Movie: All Screwed Up

3:30
5 Get Smart
11 Krofft Superstars
21 Villa Alegre
S Wed/Movie: Barnaby and Me
Thu, Mon/Movie: The Amazing Adventures of Joe 90
Fri/LCA Series
Tue/Movie: Hawk the Slayer

4:00
2 Barnaby Jones
4 Wed-Fri/Here's Lucy
Mon, Tue/Bob Newhart
5 Gilligan's Island
7 Edge of Night
9 Wed/Movie: Guns of Navarone (1961). Gregory Peck, David Niven. Part II. WW2 story about an impossible mission.
Thu/Movie: The Sand Pebbles (1966). Steve McQueen, Richard Crenna. Part I. Adventure in pre-Red China. McQueen is at his best.
Fri/Movie: The Sand

Pebbles (1966). Steve McQueen, Richard Crenna. Part II.
Mon/Movie: Beware the Blob (1972). Godfrey Cambridge, Marlene Clark. The gooey monster returns, with uncertain results.
Tue/Movie: Fantastic Voyage (1966). Stephen Boyd, Raquel Welch. Outrageous sci-fi journey by microscopic people through a man's body. Imaginatively conceived and thoroughly enjoyable.
11 Tom and Jerry
13 Sesame Street
21 Wed, Thu, Mon, Tue/Over Easy
Fri/Women's Digest
H Video Jukebox
Tue/Greatest Scandals of the Century

4:30
4 Mary Tyler Moore
5 What's Happening
7 People's Court
11 Scooby Doo
21 Electric Company
Mon/Sneak Preview

5:00
2 **4** **7** News
5 Bionic Woman
11 Good Times
13 Mister Rogers' Neighborhood
21 Sesame Street
21 Wed/Tom Cottle
Thu/The Most Endangered Species
Fri/Life on Earth
Mon/Pavarotti at Juilliard
Tue/The New Americans
H Wed, Fri, Mon/Hunter's Gold
Tue/Movie: Little Boy Lost
S Fri/Corletto and Son

5:30
13 Electric Company
31 Wed/Profiles in American Art
Mon/Were You There
Tue/Checking It Out
H Wed/Three Tall Tales
Mon/Movie: Popeye
S Thu/Movie: The Elephant Man
Mon, Tue/Showtime

Evening, Feb. 3-5 and 8-9

Wed., Feb. 3

6:00
2 **4** **7** News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 Masterpiece Theatre: The Flame Trees of Thika
31 Brooklyn College Presents
S Movie: Mogambo

6:30
11 Laverne & Shirley
13 N.J. Nightly News
31 City Comment
H Hans Christian Andersen

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 You Asked For It
11 Jefferisons
13 Nightly Business Report
21 Motorweek

31 Jazz in America
7:30
2 Muppets
4 Family Feud
5 All in the Family
7 People's Court
9 Entertainment Tonight
11 News
13 MacNeil/Lehrer
21 Over Easy
31 Sudan's Pyramid: A Zandi's Dream

8:00
2 WKRP in Cincinnati
4 Real People

5 PM Magazine
7 Greatest American Hero
9 Movie: The Wreck of the Mary Deare (1959). Gary Cooper, Charlton Heston, Michael Redgrave. A naval officer is put on trial. So-so.
11 Movie: Carrie (1976). Sissy Spacek, John Travolta, Piper Laurie. Outstanding pop-horror story about a shy high school girl with telekinetic powers.

Based on the Stephen King novel; directed by Brian de Palma.
13 National Geographic
21 L.I. Newsview
H Movie: Escape from Alcatraz
S Bizarre
W Movie: Jules and Jim
8:30
2 Two of Us
5 Carol Burnett
21 Nightly Business Report
31 Black Stream
S Movie: Fatso

9:00
2 TV Movie: A Piano for Mrs. Cimino (1981). Bette Davis, Penny Fuller.
4 Facts of Life
5 Merv Griffin
7 Fall Guy
13 Most Endangered Species
21 Alfred Hitchcock
31 Black Stream
U Movie: A Sex Odyssey
9:30
4 Love, Sidney

SOLUTIONS TO LAST WEEK'S PUZZLES

G P P B A N D I T R Y
 T O L E D O A O B A
 R T D T I R E S O M E
 V I P E R I S H T E P
 F L A S H M A N E A N G A R
 A H G I R A F F E S
 A I C N A
 F L A M I N G O L A
 E H S P I T T I N G
 I G N O R E T N E T
 H W R U N D E R D O G
 H O R N B E A M I I N
 R E N E A N N O Y S
 I N G R A T E S N G M

I T S A H O P I P A R I S M I S T S
 J O H N L E N I N O B E S E A S H O T
 K A Y K A I S E R R A D A R N O O N E
 S L A B S C E D E R A B A T L E R
 T Y R O B U D D J A C O B R E E S E
 A R R E T S L O W B A L M
 D U B S A L T G E N G H I S C A H N
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 M A R T H A W R A Y A N G A D H E M
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 A M I G O G U S L E V I S T R A U S
 D O P A P I C V E S S E L S S M I T
 J O E L M A C H R E E R E E S A S E
 R O A R E I R E D U D E S
 R A L P H L O R E N A S I S E L S A
 I L O L E V E L B R I G A T O L L
 V E R S E A B I D E E R I C H A Y D N
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TELEVISION

21 Doctor in the House
 31 Bolero

10:00
 4 Quincy
 5 11 News
 7 Dynasty
 9 Meet the Mayors
 13 Mungus
 21 Austin City Limits
 31 Write On!
 H Last Awards Show
 W Movie: Shoot the Piano Player

10:30
 9 Basketball: Knicks vs. Lakers
 11 News
 S Movie: The Stud

11:00
 2 4 7 News
 5 M*A*S*H
 11 Honeymooners
 13 Dick Cavett
 21 L.I. Newsview
 H Movie: Scanners
 U Movie: A Sex Odyssey

11:30
 2 Movie: Intimate Strangers (1977). Sally Struthers, Tyne Daly.
 4 Tonight
 5 Kojak
 7 Nightline
 11 Saturday Night
 13 Masterpiece Theatre: The Flame Trees of Thika
 21 Captioned ABC News
 W Movie: Soft Skin

12 MIDNIGHT
 7 Love Boat
 21 PBS Latenight
 S Dottie West: Special Delivery

12:30
 4 Late Night with David Letterman
 5 Hogan's Heroes
 11 Star Trek

12:45
 H Movie: Zulu Dawn

1:00
 5 Rat Patrol
 9 Outer Limits
 S Movie: Breaker Morant

1:10
 7 Movie: Dr. Phibes (1971). Vincent Price, Joseph Cotten.

1:30
 4 To be announced
 5 Love American Style
 11 News

1:50
 H Movie: Back Roads

2:00
 4 Mary Tyler Moore
 5 Movie: Divorce Hays (1972). Elizabeth Taylor, Richard Burton. A divorce seen through the eyes of the wife.
 9 Uneven.
 11 Joe Franklin
 H Movie: The Doberman Gang (1972). Byron Mabe, Hal Reed. The dobermans are wonderfully trained crooks.

2:11
 2 Movie: The Midnight Man (1974). Burt Lancaster, Susan Clark.

2:30
 4 Millionaire

2:45
 H Movie: Borderline

3:00
 7 News
 S Movie: Dangerous Charter (1962). Chris Warfield, Sally Fraser.
 S Bizarre

3:30
 11 Sex is a Three-Letter Word.
 S Dottie West: Special Delivery

4:00
 11 Abbott and Costello

4:26
 2 Leave it to the Woman

4:30
 9 Let's Make a Deal
 11 Hazel
 H Movie: Scanners
 S Movie: The Stud

5:00
 11 Biography

5:30
 9 Morning Stretch
 11 Black Conversations

Thu., Feb. 4

6:00
 2 4 7 News
 5 Charlie's Angels
 9 Hawaii Five-O
 11 Happy Days Again
 13 Dick Cavett
 21 Bill Moyers
 31 N.Y.U. Broadcast Lab
 H Chandar, the Black Leopard of Ceylon

6:30
 11 Laverne and Shirley
 13 N.J. Nightly News
 21 Fast Forward
 31 City Comment

6:45
 31 News from City Hall

7:00
 2 4 7 News
 5 M*A*S*H
 9 You Asked For It
 11 Jeffersons
 13 Nightly Business Report
 21 Once Upon a Classic: The Talisman
 31 Getting to Know Me
 H Decoys

7:30
 2 Muppets
 4 Family Feud
 5 M*A*S*H
 7 Where Were You?
 9 Entertainment Tonight
 11 News
 13 MacNeil/Lehrer Report
 21 Over Easy
 31 Memories of Eubie

8:00
 2 Magnum, P.I.
 4 Fame
 5 PM Magazine
 7 Mork and Mindy
 9 Hockey: Islander vs. Capitals
 11 Movie: The Prisoner of Second Avenue (1974). Jack Lemmon, Anne Bancroft. Well-made but predictable Neil Simon comedy.
 13 New York & Co.
 21 L.I. Newsview
 H Movie: The Idolmaker
 S Movie: Back Roads
 W Movie: Times Square

8:30
 5 Carol Burnett
 7 Best of the West

13 Sneak Previews
 21 Nightly Business Report
 31 Mosaic: Jazz at the Uptown

9:00
 2 Hallmark Hall of Fame: The Hunchback of Notre Dame. Starring Anthony Hopkins, Derek Jacoby.
 4 Diff'rent Strokes
 5 Merv Griffin
 7 Barney Miller
 13 Movie: Murder (1930). Herbert Marshall.
 21 Sneak Previews
 31 Brooklyn Magazine
 U Movie: Kung Fu Executioner

9:30
 4 Gimme a Break
 7 Taxi
 21 Women's Digest
 31 Hills of Green, Palace of Gold

10:00
 4 Hill Street Blues
 5 11 News
 7 20/20

21 More of That Nashville Music
 H Frank Terpil: Confessions of a Dangerous Man
 H Movie: Popeye
 S Bizarre
 W Movie: Journalist

10:30
 9 Hockey: Rangers vs. Calgary Flames
 11 News
 21 Hills of Green, Palace of Gold
 S Laff-a-Thon

10:45
 13 To be announced

11:00
 2 4 7 News
 5 M*A*S*H
 11 Honeymooners
 13 Dick Cavett
 21 L.I. Newsview
 S Movie: The Shining
 U Movie: Kung Fu Executioner

11:30
 2 Quincy
 4 Tonight
 5 Kojak
 7 Nightline
 11 Saturday Night
 13 American Playhouse: Sense of Humor
 21 Captioned News
 W Movie: French Woman

12 MIDNIGHT
 7 Vegas
 21 PBS Latenight
 H Sex is a three-letter word

12:30
 2 The Saint
 4 Late Night with David Letterman
 5 Hogan's Heroes
 11 Star Trek
 H Movie: Papillon

1:00
 5 Rat Patrol
 9 Outer Limits

1:10
 7 Movie: Let's Make Love (1960). Marilyn Monroe, Yves Montand.

1:25
 S Movie: The Elephant Man

1:30
 4 To be announced
 5 Love American Style
 11 News

1:50
 2 Movie: Death Cruise (1974). Edward Albert Jr., Kate Jackson

2:00
 4 Mary Tyler Moore
 5 Movie: Sudden Terror (1971). Mark Lester, Lionel Jeffries, Susan George. A young boy witnesses an assassination. An unusual drama.
 9 Joe Franklin
 11 Movie: Marriage Italian-Style (1964). Sophia Loren, Marcello Mastroianni. Engaging performances in Vittorio de Sica's sex comedy.

2:30
 4 Millionaire

3:00
 2 Movie: Death Smiles on a Murder (1973). Klaus Kinski, Angela Bo.

3:05
 H Decoys

3:19
 2 Leave It to the Women

3:30
 S Bizarre

3:35
 7 News

3:49
 2 Movie: Shark Kill (1976). Richard Ygniez, Phillip Clark.

4:00
 11 Abbott and Costello
 S Movie: The Shining

4:05
 H Movie: Breaker Morant

4:30
 5 Let's Make a Deal
 11 Biography

5:00
 11 Open Mind

5:30
 9 Morning Stretch
 11 Gigglesnort

Fri., Feb. 5

6:00
 2 News
 5 Charlie's Angels
 9 Hawaii Five-O
 11 Happy Days Again
 13 Dick Cavett
 21 Bernstein/Beethoven
 H Brooklyn Magazine
 H Chandar, the Black Leopard of Ceylon
 S Movie: On the Town

6:30
 11 Laverne and Shirley
 13 N.J. Nightly News
 31 City Comment

6:45
 31 News from City Hall

7:00
 2 7 News
 5 M*A*S*H
 9 You Asked For It
 11 Jeffersons
 13 Nightly Business Report
 21 Old Houseworks
 H From Jumpstreet
 H The Greatest Scandals

U Movie: Roller Boogie

7:30
 2 In Search of... Eva Braun

TELEVISION

Mon., Feb. 8

4 Family Feud
5 All in the Family
7 That's Hollywood
9 Entertainment
Tonight
11 News
13 MacNeil/Lehrer
Report
21 Over Easy
31 Great Performances:
Samson and Delilah

8:00
2 Dukes of Hazzard
4 NBC Magazine
5 PM Magazine
7 Benson
9 Basketball: Nets vs.
Phila. '76ers
11 Movie: Fire (1977).
Ernest Borgnine, Vera
Miles. Forest fire drama
with no spark.
13 Washington Week in
Review
21 L.I. Newsview
H Movie: The
Competition
S Movie: Snowball
Express
W Movie: Tess

8:30
5 Carol Burnett
7 Bosom Buddies
13 Wall Street Week
21 Nightly Business
Report

9:00
2 Dallas
4 McClain's Law
5 Merv Griffin
7 To be announced
13 Creativity with Bill
Moyers
21 Movie: Champagne
Waltz
U Movie: Day For
Night

9:30
13 Inside Story
5 Camera Three

9:45
W Movie: Chinese
Connection

10:00
2 Falcon Crest
4 Cassie & Co.
5 11 News
7 Strike Force
13 Conversations in
Black
31 Great Vibes! Lionel
Hampton and Friends

10:15
11 Movie: Modern
Romance

10:30
9 Basketball: Knicks
vs. San Diego
11 News
21 Profiles in American
Art
S What's Up America!

11:00
2 4 7 News
5 M*A*S*H
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
U Movie: Scanners
W Movie: Who's That
Knocking

11:30
2 Movie: Death Car on
the Freeway (1979).
George Hamilton,
Shelley Hack.
4 Tonight
5 Kojak
11 Saturday Night
13 Movie: Murder (See
Thu., 9 p.m.)
21 Captioned ABC
News
S Bizarre

11:50
11 Movie: The Jazz

Singer

12 MIDNIGHT
7 Fridays
21 PBS Latenight
S Movie: Altered
States

12:30
4 Best of SCTV
Network
5 America's Top Ten
11 Star Trek

12:45
W Movie: Take Off

1:00
5 Sha Na Na
U Movie: Book of
Numbers

1:30
7 Movie: Five Easy
Pieces (1970). Jack
Nicholson, Karen Black.
11 News

1:45
S Movie: Caddyshack

1:50
2 Movie: The
Carpenter (1964).
George Peppard,
Carroll Baker.

2:00
4 Mary Tyler Moore
5 Movie: WUSA
(1970). Paul Newman,
Joanne Woodward,
Anthony Perkins,
Laurence Harvey, Cloris
Leachman. About a
right-wing radio station
and innocent victims.
Too narrow and thus
narrowly significant.
9 Joe Franklin

11 Movie: Ride the
High Country (1962).
Randolph Scott, Joel
McCrea. Sam
Peckinpah's gem of a
Western about two
aging gunfighters.
H Sneak Preview

2:30
4 Millionaire
H Movie: Cheech and
Chong's Next Movie

3:00
9 Movie: East of
Kilimanjaro (1962). M.
Thompson, Gabby
Andre.
S Aerobicize

3:20
7 News

3:45
S What's Up America!

4:00
11 Abbott and Costello

4:10
11 Movie: Modern
Romance

4:30
9 Let's Make a Deal
11 Hazel

4:45
S Bizarre

4:47
2 Leave It to the
Women

5:00
11 Best of Groucho

5:30
5 Underdog
9 Movie: Son of Ali
Baba (1952). Tony
Curtis, Piper Laurie. An
Arab fairy tale on
Hollywood sets.
11 Biography
S Movie: King
Solomon's Mines

6:00
2 4 News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 National Geographic
31 All About TV
S Laff-a-Thon

6:30
11 Laverne & Shirley
13 N.J. News
31 City Comment
S 2nd Annual New
York Big Laff-Off

6:45
51 News from City Hall

7:00
2 4 7 News
5 M*A*S*H
9 You Asked for It
11 Jeffersons
13 Nightly Business
Report
21 Woodwright's Shop
31 Reboop

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 When Havoc Struck
9 Entertainment
Tonight
11 News
13 MacNeil/Lehrer
Report
21 Over Easy.
31 The Rehearsal
H The Great Pleasure
Hunt

8:00
2 Mr. Merlin
4 Little House on the
Prairie
5 PM Magazine
7 Movie: Superman.
Concl. (see Sun., 8 p.m.).
9 Special: Hollywood,
the Silent Years.
11 Movie: Patton
(1970). George C. Scott,
Karl Malden. Part I; Part
II, Feb. 9, 8 p.m. Bio of
the famous general.
Scott's Oscar-winning
performance.
13 Great Performances:
Bridgeshead Revisited
21 L.I. Newsview
31 Sybil: They Dance
to Her Drum
S Movie: Gemini
W Movie: Fame

8:30
2 Private Benjamin
5 Carol Burnett
21 Nightly Business
Report
31 Afro-American
Perspectives
H Movie: The
Funhouse

9:00
2 M*A*S*H
4 3rd Annual TV
Guide Special:
1981-The Year in
Television
5 Merv Griffin
9 Movie: Some Came
Running (1959). Frank
Sinatra, Dean Martin,
Shirley MacLaine. Nice
adaptation of the James
Jones novel. Fine
performances.
13 Bernstein/Beethoven
21 Life on Earth
31 Humanities Through
the Arts
U Movie: Stunt Man

9:30
2 House Calls
31 The American Story

10:00
2 Lou Grant
5 11 News
7 Olivia Newton John:
Let's Get Physical
13 Voyage of Charles
Darwin
21 Bill Moyers
31 Japan: Living/
Changing Tradition
S Movie: Blow Up

10:15
11 Movie: The
Idolmaker

10:30
11 News
21 Fast Forward II
31 Understanding
Human Behavior
W Movie: Maniac

11:00
2 4 7 News
5 M*A*S*H
9 Benny Hill
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Humanities Through
the Arts
U Movie: Stunt Man

11:30
2 Quincy
4 Best of Carson
5 Kojak
7 Nightline
9 Maude
11 Saturday Night
13 U.S. Chronicle
21 Captioned News
31 The American Story

12 MIDNIGHT
7 Movie: Looking for
Mr. Goodbar (1977).
Diane Keaton, Richard
Gere.
9 Movie: My Darling
Clementine (1953).
Henry Fonda, Linda
Darnell. John Ford's
classic Western. A
poignant version of the
Wyatt Earp saga.
13 Kup's Show
21 PBS Latenight
31 Japan: Living/
Changing Tradition
S Movie: First Family

12:15
H Decoys

12:30
2 Banacek
4 Late Night with
David Letterman
5 Hogan's Heroes
11 Basketball:
Syracuse vs.
Georgetown
W Movie:
HammerHouse 9

1:00
5 Rat Patrol

1:15
H Movie: Cheech and
Chong's Next Movie

1:30
4 Here's Lucy
5 Love American Style

1:45
S Movie: Fatso

2:00
4 Mary Tyler Moore
5 Best of Middy
9 Joe Franklin

2:15
7 Movie: Checkered
Flag or Crash (1977).
Joe Don Baker.

2:18
2 Movie: Your Money
or Your Wife (1972).
Ted Bessell, Elizabeth
Ashley.

Noodles from JAPAN.



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TELEVISION

2:30
4 Millionaire
5 Off the Set
11 News

2:55
11 Movie: Papillon

3:00
9 Movie: Elephant Boy (1937). Sabu, Walter Hudd. Robert Flaherty's version of the Rudyard Kipling story.
11 Life of Riley

3:30
11 Family Affair
5 2nd Annual New York Big Laff Off

3:47
2 Leave it to the Women

4:00
11 Abbott and Costello

4:17
2 Movie: A Great American Tragedy (1972). George Kennedy, Vera Miles.

4:30
7 News
9 Let's Make a Deal
11 Hazel

4:50
5 Movie: First Family

5:00
11 Biography

5:30
11 A Message From Garcia

Tue., Feb. 9

6:00
2 **4** News
5 Charlie's Angels
9 Hawaii Five-O
11 Happy Days Again
13 Dick Cavett
21 Life on Earth
31 Women: NY Edition

6:30
11 Laverne & Shirley
13 N.J. News
31 City Comment
5 Los Angeles Big Laff Off

6:45
31 News from City Hall

7:00
2 **4** **7** News
5 M*A*S*H
9 You Asked For It
11 Jeffersons
13 Nightly Business Report
21 Victory Garden
31 Watch Your Mouth
11 Video Jukebox

7:30
2 Muppets
4 Family Feud
5 All in the Family
7 Omni
9 Entertainment

Tonight
11 News
13 MacNeil/Lehrer Report
21 Over Easy
31 Celebration
11 Movie: The Black Hole

8:00
2 Simon & Simon
4 Father Murphy
5 PM Magazine
7 Happy Days
9 Hockey: NHL All-Star Game
11 Movie: Patton (1970). George C. Scott, Karl Malden. Part II. Bio of the famous general. Scott's Oscar-winning performance.
13 Life on Earth
21 L.I. Newsview
5 Movie: Salem's Lot
11 Movie: Enter the Game of Death

8:30
7 Laverne & Shirley
21 Nightly Business Report
31 Tom Brown's Journal

9:00
2 TV Movie: Dangerous Company (1981). Beau Bridges, Karen Carlson.
4 Bret Maverick
5 Merv Griffin
7 Three's Company
13 American Playhouse: Sense of Humor
21 Masterpiece Theatre: The Flame Trees of Thika
31 It's Everybody's Business
11 Movie: Day for Night

9:30
7 Too Close for Comfort
9 Basketball: Knicks vs. Denver
31 Contemporary Health

Issues
11 Movie: The Competition

10:00
4 Flamingo Road
5 **11** News
7 Hart to Hart
13 Conversations in Black
21 Living Longer with Childhood Cancer
31 American Government Survey
5 Movie: The Shining
11 Movie: Terror Train

10:30
11 News
13 First Steps
31 It's Everybody's Business

11:00
2 **4** **7** News
5 M*A*S*H
9 Basketball: Knicks vs. Seattle
11 Honeymooners
13 Dick Cavett
21 L.I. Newsview
31 Contemporary Health Issues
11 Movie: The Return
11 Movie: A Sex Odyssey

11:30
2 Alice
4 Tonight
5 Kojak
7 Nightline
11 Saturday Night
13 Movie: Christmas in July (1940). Dick Powell, Ellen Drew.
21 Captioned ABC News
31 American Government Survey

11:40
11 Movie: Modern Romance

11:45
11 Movie: Seniors

12 MIDNIGHT
2 WKRP in Cincinnati
7 Fantasy Island
21 PBS Latenight

12:30
2 McCloud
4 Late Night with David Letterman
5 Hogan's Heroes
11 Star Trek
11 What's Up America!

1:00
5 Rat Patrol
5 Movie: Dona Flor and Her Two Husbands

1:10
7 Movie: Terror on the Beach (1973). Dennis Weaver, Estelle Parsons.

1:15
11 Movie: Honeysuckle Rose

1:30
5 Super Pay Cards
9 Life of Riley
11 News
5 Movie: The Stud

2:00
4 Mary Tyler Moore
5 Movie: Jane Eyre (1971). George C. Scott, Susannah York. Stunningly acted but otherwise mediocre version of Charlotte Brontë's classic Gothic novel.
9 Joe Franklin

11 Movie: Ruby Gentry (1952). Charlton Heston, Jennifer Jones. Overblown romance melodrama.

2:23
2 Movie: Gunfight at the OK Corral (1957). Burt Lancaster, Rhonda Fleming.

2:30
4 Millionaire

2:40
7 News

3:00
9 Movie: The Fat Man (1951). J. Scott Smart, Rock Hudson. Murder Mystery.

3:15
11 This is Elvis

3:30
5 Los Angeles Big Laff Off

4:00
11 Abbott and Costello

4:30
9 Let's Make a Deal
11 Hazel

4:48
2 Leave It to the Women

5:00
11 Biography
11 Movie: Modern Romance
5 Showtime

5:30
11 Focus: N.J.

Weekend, Feb. 6-7

Sat., Feb. 6

6:00
4 Agriculture, U.S.A.
5 Patterns for Living
11 Barbapapa
11 Movie: Honeysuckle Rose

6:30
2 Sunrise Semester
4 Agriculture, U.S.A.
5 Journey to the Center of the Earth
7 News
11 Magilla Gorilla

7:00
2 Patchwork Family
4 A Better Way
5 Brady Kids
7 Davey and Goliath
9 News
11 Tom and Jerry
13 Sesame Street

7:30
4 Rainbow Patch
5 Car Care Central
7 Wildlife Adventure
9 Make Peace With Nature
5 Showtime

8:00
2 Popeye and Olive
4 Flintstones
5 Movie: The Beast From 20,000 Fathoms (1953). Paul Christian, Paula Raymond. The beast is a post-nuclear blast mutant.
7 Superfriends
9 Christopher Closeup
11 Flipper
31 Carrascollendas
11 Movie: Popeye

8:30
2 Tarzan/Lone Ranger

4 Smurfs
7 Heathcliff and Marmaduke
9 Newark and Reality
11 Gentle Ben
31 Villa Alegre
5 Movie: The Incredible Shrinking Woman

9:00
7 Fonzie
9 Apple Polishers
11 Big Blue Marble
13 Mister Rogers' Neighborhood
21 America: The Second Century
31 La Esquina

9:30
2 Bugs Bunny/Road Runner
4 Kid Super Power
5 Movie: Sherlock Holmes and the Spider Woman (1944). Basil Rathbone, Nigel Bruce. Not the best, but Holmes delivers.
9 Music World
11 Herald of Truth
13 Electric Company
31 Mundo Real
11 Movie: Loophole

10:00
7 Richie Rich
9 Dr. Who
11 Old Time Gospel Hour
13 Nova
21 It's Everybody's Business
31 Sonrisas
11 This is Elvis
5 Movie: North by Northwest

10:30
4 Spider-Man
31 Que Pasa U.S.A.?

11:00
4 Space Stars
5 Soul Train
7 Goldie Gold/Thundarr
9 Movie: Stabilemates (1938). Wallace Beery, Micky Rooney.
11 Hee Haw
13 **21** Humanities Through the Arts
31 American Indian Artists

11:30
2 Blackstar
31 The New Americans

12 NOON
2 Trollkins
4 Daffy-Speedy
5 America's Top Ten
7 Weekend Specials
11 World of Survival
13 Open Mind
21 Motor Week
31 Checking It Out
11 Movie: Escape from Alcatraz

12:15
5 Movie: Barnaby and Me

12:30
2 Tom and Jerry
4 Bullwinkle
5 Portrait of a Legend
7 American Bandstand
11 Comedy Shop
13 Presente
21 Woodwright's Shop

1:00
2 Fat Albert
4 College Basketball: Univ. of Conn. vs. Boston College
5 Sha Na Na
9 Movie: The Incident (1968). Tony Musante, Martin Sheen, Beau Bridges.

11 The Legend of King Arthur
13 Checking It Out
21 Lehigh Wrestling
31 Matinee at the Bijou

1:30
2 30 Minutes
5 Brady Bunch
7 News Conference
11 Comedy Shop
13 Were You There

2:00
2 Kidsworld
5 Big Valley
7 Sugar Ray Leonard's Golden Gloves
11 Movie: Blondie's Big Moment (1947). Penny Singleton, Arthur Lake. Dagwood smears jelly on his boss.
13 Tennis: U.S. Pro Indoor Championships
11 Video Jukebox
5 Movie: Mogambo

2:30
2 Public Hearing
4 Superbowl Special
31 Frankie and Johnnie
11 Movie: Popeye

3:00
2 Sports Saturday
4 College Basketball: Duke vs. Maryland
5 Movie: Duel of the Iron Fist (1979). Kung-fu action.
9 Movie: Big Jim McLain (1952). John Wayne, Nancy Olson, James Arness.
21 Sports America
31 Great Performances: On Giants Shoulders

3:30
7 Professional Bowlers Tour
11 Happy Days Again

4:00
11 Sanford and Son
13 American Playhouse: Who Am I This Time?
21 Magic of Oil Painting
11 Movie: My Bodyguard

4:05
5 Movie: The Incredible Shrinking Woman

4:30
2 Golf: Bing Crosby Tournament
7 Wide World of Sports
11 Rhoda
21 Antiques XI
31 American Chinatown
11 Movie: Honeysuckle Rose

5:00
4 Marcus Welby, M.D.
5 Mission Impossible
9 Outer Limits
11 White Shadow
13 America's Black Forum
21 This Old House
31 European Television
11 Movie: The Black Hole

5:30
13 New York & Co.
21 Quilting
31 Are You Listening
5 Movie: North by Northwest

6:00
2 Channel 2 the People
4 News
5 Starsky and Hutch
9 Racing from Aqueduct
11 Star Trek
13 New Jersey Show

21 Sneak Previews
31 This Old House

6:30
2 **4** **7** News
9 Wild Kingdom
21 Why In the World
31 Lawmakers
11 Liza Minnelli

7:00
2 News
4 Prime of Your Life
5 6 Million Dollar Man
7 New York People
9 Chronicle
11 Dance Fever
13 Inside Albany
21 Washington Mainstream
31 It's Not a One Person Thing
11 Movie: The Club

7:30
2 Two on the Town
4 Look at Us
7 Storm Field's Your Body, Your Health
9 Agronsky and Co.
11 Solid Gold
13 Lawmakers
21 Inside Albany
31 Impressions of Joyce

8:00
2 Walt Disney
4 One of the Boys
5 Movie: The Search (1948). Montgomery Clift, Aline MacMahon.
7 King's Crossing
9 Basketball: Nets vs. Detroit
11 I Remember Harlem
21 All Creatures Great and Small
31 Only the Ball Was White
11 Movie: All Night Long
5 Movie: Raging Bull

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RADIO HIGHLIGHTS

Wed., Feb. 3

2:06/WQXR-AM/FM—
Brahms: Qt #1 in g.
3:00/WNCN—
Purcell-Blow: Elegies
on the Death of Queen
Mary (Renz).
WNYC—Pettersson:
Sym #7.
4:00/WNCN—
Beethoven: Variations
on a Tyrolean Theme in
E-Flat, Op. 107, #1
(Debost, Ivaldi).
5:00/WNCN—Borodin:
Scherzo in D "Les
Vendredis" (Stadlmair).
6:00/WNCN—Bach: 2
& 3-Part Inventions
(Gould).
6:30/WNYC—Vaughan
Williams: 5 Variants of
Dives & Lazarus
(Abravanel).
7:00/WNCN—
Mendelssohn: Piano
Cto #1 in g, Op. 25
(Serkin/Ormandy).
8:00/WNYC—
Halvorsen: Norwegian
Rhapsody #2 (Fjeldstad).
Grieg: Holberg Suite
(Eger).
8:06/WQXR-AM/FM—
Haydn: Sym #96 in D
(Leinsdorf).
9:00/WNCN—Brahms:
Lieder (Ameling,
Shetler).
10:00/WNCN—
Gounod: Petite
Symphonie (de Waart).
11:00/WNCN—Dvorak:
Ott in E-Flat, Op. 97
(Vienna Philharmonic
Ott).

Thu., Feb. 4

2:06/WQXR-AM/FM—
Tchaikovsky: Sym #6
in b. Mozart: Violin Cto
#2 in d.
3:00/WNCN—Handel:
Violin & Continuo
Sonatas, Op. 1 #4-5
(Temianka, Hamilton).
WNYC—Music by Luigi
Nono.
4:00/WNCN—Copland:
Violin & Piano Sonata
(Stern, Copland).
5:00/WNCN—Verdi:
Otello: Ballet Music
(Toscanini).
6:00/WNCN—J.
Strauss Jr.:
Acceleration Waltz, Op.
234 (Stolz).
6:30/WNYC—Mozart:
Eine kleine Nachtmusik
(Walter). Bartok: Music
for Strings, Percussion &
Celesta (Barenboim).
7:00/WNCN—Kodaly:
Harry Janos: Viennese
Musical Clock; Entrance
of the Emperor & His
Court (Leinsdorf).
8:00/WNCN—Vivaldi:
La Cetra: Violin Cto in
g, Op. 9, #3 (I Musici).
WNYC—Mozart:
Serenade for 13 Winds
(Boehm).
8:06/WQXR-AM/FM—
Schubert: Benedictus &
Agnus Dei (Lorengrar,
Allen, Wunderlich,
Schmidt, Greindl/
Leinsdorf).

Fri., Feb. 5

2:06/WQXR-AM/FM—
Waltton: Belshazzar's
Feast. Schubert: Sym
#8 in b.
3:00/WNCN—
Dohnanyi: Piano Ott
#2 in e-flat, Op. 26
(Sokoloff, Curtis String
Ott).
4:00/WNCN—
Shostakovich: Piano
Cto #2 in f, Op. 102
(Bernstein).
5:00/WNCN—Leclair:
Violin & Piano Sonata in
D, Op. 9, #3 (Jodry,
Delvallee).
6:00/WNCN—
Granados: Spanish
Dances: Zambra
(Almeida).
7:00/WNCN—
Geminiani: Cello
Sonata #1 in A, Op. 5
(Pleeth, Webb,
Hogwood).
7:30/WNYC—
Henderson: The Last of
the Mohicans (Stephens,
Foss/Kalam).
8:00/WNCN—G.
Gabrieli: Motets: Audi
Domine Humnum; Deus
in Nomine Tuo
(Venhoda). Beethoven:
Sym #8 in F, Op. 93
(Leinsdorf).
9:00/WNCN—Debussy:
6 Epigraphes Antiques
(J. & K. Wentworth).
Recorded at Wave Hill
Mansion, The Bronx.
9:06/WQXR-AM/FM—
MacDowell: Piano Cto
#2 in d (Hodgkinson/
Smith).
11:00/WNCN—
Schubert: Qt #14 in d
"Death and the Maiden"
(Quartetto Italiano).

Sat., Feb. 6

10:00 a.m./WNCN—
Bizet: Jeux d'enfants,
Op. 22 (Gold, Fisdale).
WNYC—Butterworth: A
Shropshire Lad (Dilkes).
10:06 a.m./WQXR-
AM/FM—Spohr: Violin
Cto #8 in a.
11:00 a.m./WNCN—
Zelenka: Sonata #6 in
c (Toubman, Burkle,
Carroll, Miller, Pinkham,
Toubman).
12:06/WQXR-AM/FM—
Bernier: Sinfonietta for
Strings.
1:00/WNCN—
Diamond: Sym #4
(Bernstein).
WNYC—Bruckner: Sym
#7 (Perahia/Giulini).
2:00/WQXR-AM/FM—
Verdi: Il Trovatore
(Price, Cortez,
Giacomini, Milnes/
Conlon). Live from the
Metropolitan Opera.
3:00/WNCN—Sibelius:
Night Ride & Sunrise,
Op. 55 (Stein).

WNYC—Fulkerson:

Music for Brass
Instruments #2.
4:00/WNCN—Torelli:
Sinfonia for 2 Trumpets
in D (Scherbaum,
Simek/Kuntz).
6:30/WQXR-AM/FM—
C.P.E. Bach: Piano Cto
in c.
7:00/WNCN—Albeniz:
Iberia, Book 1:
Evocacion (Arrau).
8:00/WNCN—Scarlatti:
O Magnum Mysterium
(Poole).
9:00/WNCN—
Stravinsky: Rite of
Spring (Stravinsky).
9:06/WQXR-AM/FM—
Webern: Passacaglia,
Op. 1; Grieg: Piano Cto
(Markova/Leinsdorf).
10:30/WNYC—Glenn
Gould, pianist.
11:00/WNCN—Falla: 7
Popular Spanish Songs
(Starker, Pommers).

Sun., Feb. 7

10:00 a.m./WNCN—
Giuliani: Grand Sonata
for Flute & Guitar in A,
Op. 85 (Linde,
Ragossnig).
Villa-Lobos: Guitar Cto
(Yepes/Navarro).
WNYC—Stravinsky:
Ebony Cto (de Waart).
11:00 a.m./WNCN—
Bartok: Orch Cto
(Maazel).
1:00/WNCN—Dukas:
Sym in C (Mazer).
1:06/WQXR-AM/FM—
Tchaikovsky: Eugene
Onegin: Scenes from
Act I.
2:00/WNYC—Tribute to
Eubie Blake on his 99th
birthday, featuring rare
recordings of Blake's
music, interviews &
reminiscences.
3:00/WNCN—
Schubert: Impromptu in
f, Op. 142, #4 (R.
Serkin).
3:06/WQXR-AM/FM—
Beethoven: Sym #3
(Kubelik).
4:00/WNCN—Various:
Renaissance Music
(Spanish) (Little,
Joachim).
5:00/WNCN—
Mussorgsky: Pictures at
an Exhibition (Kunzel).
6:00/WNCN—Gretry:
Cephale et Procris:
Ballet Suite (Strauss).
WNYC—
Brahms-Busoni: 6
Chorale Preludes;
Carter: Night Fantasies
(Jacobs). Recorded at
the 92nd St. YM-YWHA.
7:00/WNCN—
Massenet: Werther
(Auger, Obraztsova,
Domingo, Moll/Chailly).
8:00/WNYC—Haydn:
Qt in C, Op. 33, #3;
Martini: Qt #5
(Panocha String Ott).
8:06/WQXR-AM/FM—
R. Strauss: Der
Rosenkavalier: Acts I &
II.
11:00/WNYC—Haydn:
Qt in E-Flat, Op. 76, #6
(La Salle Ott).

Mon., Feb. 8

2:06/WQXR-AM/FM—
Berlioz: Harold in Italy.
3:00/WNCN—
Clementi: Sym in
B-Flat, Op. 18, #1
(Zedda).
WNYC—Strauss:
German Motet.
4:00/WNCN—
Saint-Saens: Violin &
Piano Sonata #1 in d,
Op. 75 (Bor, Lowenthal).
5:00/WNCN—Griffes: 3
Tone Pictures, Op. 5
(Jochum).
6:30/WNYC—Schubert:
String Qt #15
(Quartetto Italiano).
7:30/WNYC—Off:
Carmina Burana,
1935-36 (Blegen, Riegel,
Binder, Thomas).
8:00/WNCN—R.
Strauss: Der
Rosenkavalier, Op. 59:
Presentation of the
Silver Rose (Berger,
Stevens/Reiner).
8:06/WQXR-AM/FM—
Mendelssohn: A
Midsummer's Night
Dream (Saunders, Vanni,
Swenson/Leinsdorf).
9:00/WNCN—Bartok:
Qt #5 (Weilerstein,
Salafi, Arad, Katz).
Recorded at the 92nd St.
YM-YWHA.
WNYC—Beethoven:
Sym #3 "Eroica"
(Bernstein). Simulcast
with WNET/13.
9:06/WQXR-AM/FM—
R. Strauss: Also Sprach
Zarathustra, Op. 30.
10:00/WNYC—Haydn:
Sym #88 (Bernstein).
11:00/WNYC—
Hindemith: Bass Tuba
& Piano Sonata
(Augustin, Laugs).

Tue., Feb. 9

2:06/WQXR-AM/FM—
Liszt: Tasso (Symphonic
Poem #2).
3:00/WNCN—Albeniz:
Recuerdos de viaje, Op.
71: Puerto de Tierra (de
Larocha).
WNYC—Schoenberg:
Erwartung.
4:00/WNCN—Bach:
English Suite #2 in a
(Gould).
5:00/WNCN—Falla:
Vida breve: Interlude &
Dance #1 (Reiner).
6:30/WNYC—Creston:
Concertino for Marimba
& Orch (Owen/
Ormandy).
Rimsky-Korsakov:
Scheherazade (Semkow).
7:00/WNCN—
Mendelssohn: Fantasy
in f-sharp, Op. 28
(Keene).
8:00/WNCN—Mozart:
Oboe Cto in E-Flat
(Vries/Kersjes).
8:06/WQXR-AM/FM—
Vivaldi: Violin Cto #4
in E from La Cetra (Ayo,
I Musici).
9:00/WNCN—1981
Salzburg Festival.
11:00/WNYC—Dvorak:
String Qt #14, Op. 105
(Gabrieli).

Unless otherwise indicated, all times are p.m. and all stations are FM.

ART

Galleries

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

57th Street

- NANCY ARLEN**—Sculpture, 2/2-27. Stefanotti, 30 W. 57th (757-6712).
- AUSTE**—Large macabre landscapes, elongated decadent figures, 2/5-27. Hamilton, 20 W. 57th (765-5915).
- MERSAD BERBER**—Paintings and pastels, 2/3-27. Sutton, 29 W. 57th (888-0638).
- JACKIE BROOKNER/JOSEPH HASKE**—Bronze sculpture/Recent paintings, 2/2-27. Oscarsson Hood, 41 W. 57th (750-8640).
- CHARLOTTE BROWN**—Electrostatic transfer patterns derived from textiles on cloth and handmade papers, thru 2/27. Getler/Pall, 50 W. 57th (581-2724).
- SYDNEY BUTCHKES**—Gridded floating color fields, thru 2/13. Touchstone, 29 W. 57th (826-6111).
- CHARLES CLOUGH**—Abstract gestures in rigorous color, 2/2-27. Adler, 37 W. 57th (980-9696).
- DAVID CORWIN**—Biomorphic forms and translucent lines, thru 2/13. Gallery 84, 30 W. 57th (581-6000).
- JOELLYN DUESBERRY**—Paintings for the first time in New York City, 2/6-27. Tatistcheff, 38 E. 57th (888-1599).
- MAURICE FREEDMAN**—The city, nature for 50 years, thru 2/27. Midtown, 11 E. 57th (758-1900).
- MARTIN FRIEDMAN** (1896-1980)—Luminous canvases using impressionist and abstract elements, thru 2/5. Summit, 101 W. 57th (586-6734).
- SONIA GECHTOFF**—Acrylics and pencil on paper from 1981, thru 2/13. Gruenebaum, 38 E. 57th (838-8245).
- GERALD K. GEERLING**—Drawings and prints of New York and Chicago vistas from 1927 to 1932, 2/2-27. Summers, 50 W. 57th (541-8334).
- JOHN GOODHEART**—Ceramic sculpture, the vessel, thru 2/2. Portnoy, 56 W. 57th (757-0461).
- SIDNEY GORDIN**—Recent geometric abstractions including reliefs and collage, thru 2/6. Deutsch, 20 W. 57th (765-4722).
- PHILIP GUSTON**—Color works on paper done in 1980, thru 2/9. McKee, 41 E. 57th (688-5951).
- DIETER JUNG**—Landscapes through subtle color veils, 2/3-27. Sachs, 29 W. 57th (421-8686).
- CRAIG KAUFFMAN**—Large still-life interiors in mixed media on silk, thru 2/13. Blum/Helman, 20 W. 57th (245-2888).
- SANDRA LERNER/MAUD MORGAN**—Layered acrylic "Inland Sea Series"/Japanese paper collages, thru 2/13. Parsons, 24 W. 57th (247-7480).
- ANDREA LILIENTHAL/SALLY MARA STURMAN**—Large watercolors/Still life drawings and monoprints, 2/2-27. Markel, 50 W. 57th (581-1909).
- JACQUES LIPCHITZ**—Large-scale sculpture, 1927-1971, thru 2/28. Marlborough, 40 W. 57th (541-4900).
- DON NICE**—Print retrospective, thru 2/13. Pace Editions, 32 E. 57th (421-3237).
- PICASSO**—Silver plates designed in the 50's and 60's, thru 3/6. Katzen, 11 E. 57th (759-6292).
- MARTIAL RAYSSE**—Expressionist vignettes of French pastoral scenes, 2/6-27. Janis, 110 W. 57th (586-0110).
- JIM REED**—Painted photos and large-format composite paintings, thru 2/6. Heidenberg, 50 W. 57th (586-3808).
- LARRY RIVERS**—"The Continuing Interest in Abstract Art," 2/3-27. Marlborough, 40 W. 57th (541-4900).
- SARA ROSZAK**—Pastels and paintings for the first time in New York City, thru 2/13. del Rey, 41 E. 57th (688-1843).
- FANNY SANIN**—Hardedged geometric abstractions, 2/2-20. Phoenix, 30 W. 57th (245-5095).
- ROLPH SCARLETT**—50 small gouaches from 1940, thru 2/6. Washburn, 42 E. 57th (753-0546).

HOLLIS SIGLER—A new narrative cycle dealing with escape, thru 2/4. Gladstone, 41 W. 57th (758-6765).

ALAN TURNER—40-foot-long "The Marked Woods" and other paintings, thru 2/4. Alexander, 20 W. 57th (757-3721).

EMO VERKERK—Paintings for the first time in the US, 2/2-27. Goodman, 38 E. 57th (755-3520).

Madison Avenue and Vicinity

JOHN TAYLOR ARMS/ERNEST D. ROTH—Early-20th-century European scenes by two of America's finest etchers, thru 2/6. AAA, 663 Fifth (755-4211).

ROXANNE BLANCHARD/REX LAU—An installation of disintegration and entropy as the natural history museum/Emblematic presences in oil on canvas and cast plaster panels. Thru 2/13. Siegel, 29 E. 73rd (288-9200).

MAUREEN CONNOR—Cane and woven straw sculpture and wall reliefs, 2/4-27. Acquavella, 18 E. 79th (734-6300).

TONY DELAP—Sculpture and drawing studies for these works, thru 2/3. Elkon, 1063 Madison (535-3940).

IGOR GALANIN—Surreal, naive paintings, thru 2/27. Aberbach, 988 Madison (988-1100).

GREGORY GILLESPIE—Recent portraits, landscapes, and interiors, thru 2/6. Forum, 1018 Madison (535-6080).

ROBERT GRAHAM—Two female figures and a bronze horse, thru 2/3. Miller, 724 Fifth (246-1625).

GEORGE HERRIMAN (1878-1944)—Original drawings for the comic strip "Krazy Kat," thru 2/6. Graham, 1014 Madison (535-5767).

BUDD HOPKINS—A new installation and models, thru 2/20. Lerner-Heller, 956 Madison (861-9010).

DIETER JUNG—Imaginary landscapes in paint, drawings, and holograms, thru 2/27. Goethe House, 1014 Fifth (744-8310). Tues., Thurs. 11-7, Wed., Fri., Sat. 12-5.

BERTHOLD LÖFFLER (1874-1960)—Drawings and designs from turn-of-the-century Austria, thru 2/5. Austrian Institute, 11 E. 52nd (759-5165).

CESAR MARTINEZ-SERRA—Landscapes in oil, pastels, watercolors, and drawing, thru 2/14. Lindgren, 575 Madison (838-3943).

ISABEL MCILVAIN—Hydrocal and bronze sculpture, thru 2/24. Schoelkopf, 825 Madison (879-4638).

IRVING PETLIN—Rubblings in large paintings and small pastels, thru 2/20. Odyssea, 730 Fifth (541-7520).

KEN PRICE—Drawings and ceramic sculpture, 2/6-3/3. Willard, 29 E. 72nd (744-2925).

JONATHAN SHAHN—Cast-bronze portraits, their wooden armatures, tools, thru 2/12. Sculpture Center, 167 E. 69th (879-0430).

RICHARD THOMPSON—Watercolors and paintings of a mythic journey based on ancestral assumptions, 2/6-3/3. Knowlton, 19 E. 71st (794-9700).

WALASSE TING—Acrylics on Chinese paper, thru 2/6. Lefebvre, 47 E. 77th (744-3384).

WALTER TITTLE (1883-1966)—Portraits, landscapes, etchings, thru 2/13. Marbella, 28 E. 72nd (288-7809).

WHANKI—45 small gouaches from the early 60's, 2/6-27. Poindexter, 1160 Fifth (831-2520).

FRITZ WINTER (1905-1976)—Bauhaus paintings, drawings, and prints, thru 2/15. Weintraub, 992 Madison (879-1132).

JEROME WITKIN—Portraits, chilling death scenes, thru 2/6. Kraushaar, 724 Fifth (535-9888).

ADJA YUNKERS—A decade of abstraction, thru 3/17. CDS, 13 E. 75th (772-9555).

SoHo

ROBERT BEAUCHAMP/FRED MITCHELL—Grotesque mythic images in thick impasto/New York in watercolors. Thru 2/3. Landmark, 469 Broome (966-1173).

JOSEPH BEUYS—Four vitrines, "Jason," a sculpture, and many drawings, thru 2/3. Feldman, 31 Mercer (249-4050).

NATALIE BIESER—Large watercolors suggestive of seasonal landscapes/Members Brady, Ferrer, LaNoue, Sarkisian. Thru 2/17. Hoffman 429 W. Broadway (966-6676).

CATHEY BILLAIN/DAVID NASH—Two views of nature, 2/6-27. Meyer, 410 W. Broadway (925-3527).

AL CALDERARO/CHRISTOPHER JONES—Large scale portraits including Dracula, Marilyn Monroe/Martha's Vineyard. Thru 2/6. Concord, 451 Broome (925-2994).

LOUIS CANE/CLAUDE VIALLAT—Large expressionist paintings of women/Biomorphic shapes on fabric. 2/6-27. Castelli, 420 W. Broadway (431-5160).

ROSEMARY COVE—Sculpture, 2/6-3/3. Ingber, 460 W. Broadway (674-0101).

CONSTANCE DODGE—Emotions in 3-D figures made of hanging strips of canvas and cloth, thru 2/18. Eno, 101 Wooster (226-5342).

EVELYN ELLWOOD—Recent large scale oil pastels, 2/6-27. Meisel, 141 Prince (677-1340).

MICHEL GERARD—Forged steel sculpture and handmade paper, 2/6-27. Hutchinson, 138 Greene (966-3066).

HARRIET GLAZIER/AGNES JANSON/MARK WILENSKY—Painting-sculptures of an inner city tenement/Canvas collage and white paper multiples/Large acrylic pattern abstractions. Thru 2/14. Pindar, 127 Greene (533-4881).

KATHERINE HAGSTRUM—Monotypes of light and pattern in nature, thru 2/28. Vorpai, 465 W. Broadway (777-3939).

WILLIAM HENDERSON—Large acrylics on paper, 2/2-20. Birksted, 152 Mercer (226-2196).

PATRICK IRELAND/JEAN-PIERRE PINCEMIN—A wall painting and related drawings/Recent paintings. 2/4-27. Cowles, 420 W. Broadway (925-3500).

CHARLES KAIMAN—Subtle still lifes in oil, thru 2/10. Prince Street, 121 Wooster (226-9402).

PAMELA MCFARLAND—Small collages in enamel, 2/3-3/14. Spring Street Enamels, 171 Spring (431-8151). Tues.-Sun. 12-6.

BRUCE MCLEAN—Painterly and figurative works on paper, thru 2/3. Boone, 420 W. Broadway (966-2114).

HOSETSU OHTSUKA—Calligraphy, thru 2/18. Westbroadway, 431 W. Broadway (966-2520).

JOSEPH SANTORE/MIRA SCHOR—Small abstractions in oils and ink drawings/The sea and the city in dry pigments on rice paper. 2/6-3/6. Thorp, 419 W. Broadway (431-6880).

RANDALL SCHMIT—Wide, linear brushstrokes of brilliant color, 2/6-27. Cunningham, 94 Prince (966-0455).

EDITH SELTZER—Bright patterns, thru 2/14. Pleiades, 152 Wooster (475-9658).

JOEL SHAPIRO—Drawings, thru 2/6. Cooper, 155 Wooster (677-4390).

ROBERT STRAIGHT—Constructed paintings and drawings, 2/2-27. Toll, 146 Greene (431-1788).

MICHAEL TETHEROW—Large distorted faces, thru 2/4. Bonlow, 150 Greene (925-4482).

JOHN T. YOUNG—Granite sculpture/Four other one-man shows. 2/6-27. OK Harris, 383 W. Broadway (431-3600).

Other

PAT COLVILLE—Recent paintings and works on paper, thru 2/20. Condeso/Lawler, 119 W. 25th (741-2377).

TOM DOYLE—A large white pine and red oak sculpture, thru 3/30. Hammarskjöld Plaza Sculpture Garden, 866 Second (861-3115).

RED GROOMS—*Ruckus Manhattan*, a zany reconstruction, thru 3/30. Burlington House, 1345 Sixth (619-1955). Wed.-Sun. 12-6.

MARIJATTA PAJULA-SALVAT—Tapestries, art-wear, 2/4-3/14. Zim-Lerner, 123 University Pl (598-4440).

AUGUST RODIN—Sculpture, photos, documentation, thru 3/31. Cantor Sculpture, 1 World Trade Center (105th floor) (938-5136).

MARY ANN UNGER—Plans for gardens as paradise, thru 2/11. Mall at CUNY, 33 W. 42nd (790-4331). Mon.-Fri. 9-6.

MELANIE WYGONIK—Crayon scratch drawings, stitchwork, thru 2/20. Einstein, 243 E. 82nd (628-8782).

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ART

GROUP SHOWS

57th Street

- BERMAN**—50 W. 57th (757-7630). 38 women for NYC and Florida, 2/2-27.
- DENAGY**—29 W. 57th (421-3780). Works on paper by Blum, sculpture by Connell, paintings by Patterson, Thomson, 2/6-3/3.
- DINTENFASS**—50 W. 57th (581-2268). Aspects of realism from 1950 to 1970 including Bloom, Evergood, Goodman, Gwathmey, and Lawrence, 2/6-25.
- ESMAN**—29 W. 57th (421-9490). Artists chosen by Curator Miller at MOMA from 1942 to 1963; Bazotes, Kline, Noguchi, Nevelson, Rothko, 2/6-3/6.
- LUMBARD**—38 E. 57th (421-3494). Landscapes on paper by ten, thru 2/11.
- PAGE**—32 E. 57th (421-3292). Paintings and sculpture by seven Chicago artists, including Paschke, Westermann; thru 2/13.
- SIGNS**—37 W. 57th (752-0273). Cuban Art from 1920 to 1980, thru 2/27.
- ZABRISKIE**—29 W. 57th (832-9034). 20th-century wall sculpture by Archipenko, Benglis, Calder, Frank, Garet, Katz, Nadelman, Zorach, thru 2/6.

Madison Avenue and Vicinity

- ACA**—21 E. 67th (628-2440). American masters of the 19th and 20th centuries including Avery, Cornell, Glackens, Hassam, Weber, thru 2/27.
- ADLER/CASTILLO**—58 E. 79th (421-9490). Russian Revolution in art by Lissitsky, Popova, Rodchenko, thru 2/27.
- AMERICAN-SCANDINAVIAN FOUNDATION**—127 E. 73rd (879-9779). Wed-Sat. 12-5. Contemporary Scandinavians in the US, thru 2/13.
- BORGENICHT**—724 Fifth (247-2111). The Gloucester Years of Avery, Davis, Hartley, Hopper, and Sloan, 2/6-3/4.
- CARUS**—872 Madison (879-4660). Russian avant-garde and European constructivism of the 20's by Goncharova, Puni, Popova, Roehl, thru 2/5.
- GALERIE METROPOL**—927 Madison (772-7401). Tues-Sat. 1-6. Josef Hoffmann and the Wiener Werkstaette, 2/2-3/31.
- GROLIER CLUB**—47 E. 60th (838-6690). Mon-Fri. 10-5, Sat. 10-3. Ballet before 1800 in illustrated books and prints, thru 2/5.
- HIRSCHL & ADLER**—21 E. 70th (535-8810). American Colonial and Federal period paintings and drawings, thru 2/19.
- KERR**—49 E. 82nd (628-1340). Mon-Fri. 9-5. Contemporary Americans including the Wyeths, thru 2/28.
- LABOETIE**—9 E. 82nd (535-4865). 20th century Europeans Balthus, Ernst, Leger, Schwitters, 2/2-27.
- PERLS**—1016 Madison (472-3200). Modern masters, including Braque, Calder, Dali, Miró, Utrillo, thru 2/5.
- REINHOLD BROWN**—26 E. 78th (734-7999). Original graphic designs for art exhibitions from 1900 to 1950, thru 3/27.
- SOLOMON**—959 Madison (737-8200). Diebenkorn, Dine, Lichtenstein, 2/1-27.
- STUEBEN**—Fifth at 56th (752-1441). Mon-Sat. 9:30-5:30. The scent bottle through history from antiquity to the present, thru 2/20.
- TAMBARAN**—957 Madison (570-0655). Art from the caves of Karawari, New Guinea, thru 2/28.
- WILLARD**—29 E. 72nd (744-2925). Lane, Prince, Rothberg, Youngblood, thru 2/4.
- YORK**—21 E. 65th (772-9155). 19th century American landscapes by Doughty, Cropsey, Gifford, Hart, 2/2-27.

Soho

- BROMM**—90 W. Broadway (732-6196). Hilliard, LeGac, Stezaker, 2/6-3/6.
- BUECKER & HARPSICORDS**—465 W. Broadway (260-3480). Shadow-box collage by Dienes, zoomorphic stone sculpture by Picard, golden sculptural environments by Wilson, others, thru 2/20.
- CENTRAL HALL**—386 W. Broadway (226-9215). Shades of red by members, thru 2/14.
- CHRISTIAN**—110 Greene (431-8601). Members and invited artists, thru 2/13.
- DRAWING CENTER**—137 Greene (982-5266). New American drawings by 174, thru 2/27.
- SEMAPHORE**—462 W. Broadway (228-7990). Portraits by Gross, Smith, Steding, 2/2-28.
- SOHO CENTER**—114 Prince (226-1995). Acrylic abstractions by Cleto, large color washes by Kaminen, pre-fab panels by Kayem, thru 2/6.

SOHO INTERNATIONAL ART CENTER—599

- Broadway (245-0122). Contemporary Russian artists, thru 2/4.
- SOHO 20**—99 Spring (226-4167). An environment on paper by twenty women protesting violence in the city, 2/6-3/3.
- SOLOMON**—392 W. Broadway (925-1900). Four French artists, Blanchard, Combas, Garouste, Messager, thru 2/20.
- TERRAIN**—141 Greene (777-4426). "Woman, Self, Artist," ten women, thru 3/9.
- 22 WOOSTER**—(431-6445). Sculpture by Hanna, Mayocole, Welz, thru 2/20.
- VISUAL ARTS**—137 Wooster (598-0221). Symbolic patterns by Lee, large grids by Shanahan, abstractions by Tillman, and photos of "Asphalt and Memory" by Batan, thru 2/6.

Other

- A.I.R.**—63 Crosby (966-0799). Ten women from around the country, 2/2-20.
- ARTISTS SPACE**—105 Hudson (226-3970). Four installations including "Invisible Forces" by Sanborn, thru 2/13.
- FRANKLIN FURNACE**—112 Franklin (925-4671). Russian avant-garde books, thru 2/13.
- GIBSON**—205 E. 78th (772-2332). Five Frenchmen, including Arman, Vautier, thru 3/6.
- JAPAN HOUSE**—333 E. 47th (832-1155). Daily 11-5, Fri. til 7:30. Treasures of Asian Art from the Idemitsu Collection, Tokyo, thru 3/14.
- NOHO**—542 LaGuardia Pl (473-9619). Nine artists, 2/2-21.
- PRATT MANHATTAN CENTER**—160 Lexington (636-3517). Mon-Fri. 10-6, Sat. 10-5. Untutored older artists, thru 2/20.
- PRATT INSTITUTE**—Main Building, Brooklyn (636-3517). Mon-Fri. 9-5. American hooked rugs from 1850 to 1957, 2/2-26.

Photography

- JOHN ALBOK**—NYC in the 30's and 40's, thru 2/19. Camera Club of New York, 37 E. 60th (223-9751). Mon-Fri. 1-5.
- MICHAEL AYERVAIS**—Found images, thru 2/13. Bodley, 1063 Madison (249-2155).
- RICHARD BARON**—The urban scape, the "city unseen," other projects, thru 2/14. Midtown-Y, 344 E. 14th (674-7200). Sun-Thur. 12-8, Fri. til 4.
- MARILYN DAVIS BRIDGES**—Aerial views of the earth, art of the Nazca Indians of Peru, thru 2/21. Center for Inter-American Relations, 680 Park (249-8950).
- LOIS CONNER**—Platinum/Palladium prints, 2/6-3/12. Pfeifer, 825 Madison (737-2055).
- BOB D'ALESSANDRO**—Recent landscapes, thru 2/5. Pfeifer, 825 Madison (737-2055).
- PATRIZIA DELLA PORTA/EDWIN HALE LINCOLN**—Architectural transfigurations/Wild flowers of New England. Thru 2/13. Neikrug, 224 E. 68th (288-7741).
- FOTO**—492 Broome (925-5612). Self-images by Baden, "Valentines" by Kenny Evergon, Glendinning, thru 2/6.
- IGNACIO GOMEZ-PULIDO**—The bedroom, thru 2/12. French Cultural Services, 972 Fifth (570-4400). Mon-Fri. 10-5.
- MASAO GOZU**—Tenements, housing, thru 2/12. Weston, 45 E. 7th (598-4897).
- GREY**—NYU, 33 Washington Pl. (598-7603). A survey of the Judson Dance Theater from 1962 to 1966, in photos, videotapes, music, thru 2/16.
- INTERNATIONAL CENTER OF PHOTOGRAPHY**—1130 Fifth (860-1777). 19th-century German photography/Portraits of Gropius, Van der Rohe, Kollwitz, Kokoschka, others by Erfurth, thru 2/14. Adm. \$1.75. Tues. 11-8 (5-8, free); Wed-Sun. 11-5.
- WERNER MANTZ**—Architecture and industrial landscapes of the 20's and 30's, thru 3/6. Prakapas, 19 E. 71st (737-6066).
- MODERNAGE**—1150 Avenue of the Americas (997-1800). The Black role in the Civil War, 1861 to 1865, 2/2-27.
- GERARD MURELL**—People including artists Indiana, Rauschenberg, 2/8-26. Photo Center, NYU, 721 Broadway (598-3939).
- ABE NATHANSON**—Urban images of Providence, thru 2/9. Central Falls, 478 W. Broadway (533-9481).
- ROBIN SCHWARTZ**—"Naughty Bits," the erotic and the nude, 2/5-3/4. Photographics Unlimited, 43 W. 22nd (255-9678). Mon-Sun. 1-7.

JEFF SILVERTHORNE—Recent black and whites, 2/4-28. Samuel, 795 Broadway (477-3839).

W. EUGENE SMITH—A retrospective, 2/3-3/6. Photograph, 724 Fifth (935-0700).

Museums

AMERICAN MUSEUM OF NATURAL HISTORY, CPW at 79th St. (873-1300). 10-4:45; Wed. 10-8; Sat., Sun. 10-5. Contribution \$2.50; children \$1.50. Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India... Arthur Ross Hall of Meteorites... Seventeenth-Century Suriname Insects... Patterns of Paradise: Tapa cloth artistry; thru 2/14... Evolution, Darwin and the Beagle; thru 2/12... The Art of Animal Anatomy; thru April.

ASIA SOCIETY—725 Park Ave. (288-6400). 10-5, Thurs. 10-8:30, Sun. noon-5. Closed Mon. \$2. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan... Eight Dynasties of Chinese Painting; thru 2/28.

BRONX MUSEUM OF THE ARTS—851 Grand Concourse (681-6000). Mon.-Thurs. 9-5, Sun. 12:30-4:30. Free. Krishna Reddy: A Retrospective; thru 2/28.

BROOKLYN MUSEUM, 188 Eastern Pkwy. (638-5000). Wed.-Sat. 10-5, Sun. 12-5. \$1.50 suggested donation. French Decorative Arts of the 18th Century; thru 2/14... Humor in Japanese Prints; thru March... Of Corsets; thru May... Gordon House: Contemporary Printmaking, 2/6-4/4.

COOPER-HEWITT MUSEUM, Fifth Ave. at 91st St. (860-6868). Tues. 10-9, Wed.-Sat. 10-5, Sun. 12-5. \$1.50; free Tues. after 5. In Small Stages: Puppets from the Collection; thru 3/7... Puppets: Art and Entertainment; thru 2/21... City Dwellings and Country Houses: Robert Adam and His Style; thru 4/11.

FIRE MUSEUM—104 Duane St. (570-4230). Mon.-Fri. 9-4, Sat. and Sun. 9-2. Free. Located in an old firehouse, and operated by the city's Fire Department, it displays firefighting apparatus of the past and today—uniforms, sliding poles, fire-boat equipment.

FRANCES TAVERN MUSEUM—Broad and Pearl Sts. (425-1778). Mon.-Fri. 10-4. Free. A city landmark; period rooms, Washington, etc... Twentieth Century Images of George Washington; 2/1-4/30.

FRICK COLLECTION, 1 E. 70th St. (288-0700). Tues.-Sat. 10-6; \$1. Sun. 1-6; \$2. Children under 10 not admitted.

GUGGENHEIM MUSEUM, Fifth Ave. at 89th (860-1313). Tues. 11-8, Wed.-Sun. 11-5. \$2. Pioneers of Twentieth-Century Art including Picasso, Braque, Léger, and Mondrian... A Year with Children; thru 3/21... Kandinsky in Munich: 1896-1914; thru 3/21... Dan Flavin: environmental fluorescent sculpture; thru 3/14.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11-6; Mon.-Thurs. noon-5. Closed Fri., Sat., major Jewish holidays. \$2. The Book and Its Cover: Manuscripts and Bindings of the 12th through 18th Centuries... The Mamluk Revival: Metalwork for Religious and Domestic Use; thru July... Images of Jewish Women; thru 3/14... June Wayne: The Dorothy Series; thru 3/14... Between Holy and Profane: Xerography by Dina Dar; thru 3/14... Paintings of Moritz Oppenheim: Jewish Life in 19th Century Germany; thru 2/25.

METROPOLITAN MUSEUM OF ART, Fifth Ave. at 82nd (879-5500). Tues. 10-8:45; Wed.-Sat. 10-4:45; Sun. 11-4:45. \$3.50. Sackler Gallery for Assyrian Art; sculpture, ivory, stone reliefs... American Wing: furnishings, architectural settings, decorative arts, glass, ceramics, pewter, silver... André Meyer Galleries for 19th-century art... Douglas Dillon Galleries for Chinese Paintings and the Astor Court, re-creation of 16th-century Chinese garden courtyard... 20th-Century French Drawings from the Robert Lehman Collection; thru 3/14... Costume Institute: The 18th-Century Woman; thru 9/5... Curators' Choice: Museum Purchases under \$5,000... Exhibition of Fine Bindings by Frank Mowery; thru 2/26... Twentieth Century Art: Recent Acquisitions; thru mid-March... The new Michael C. Rockefeller Wing: Primitive Art; opens 2/3... Renaissance Ornament Prints and Drawings; thru 2/14... The Cloisters, Fort Tryon Park: Annual Cloisters Christmas display; thru 4/11.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tues.-Sat. 10:30-5, Sun. 1-5. Free. The Seventy-Fifth Anniversary of the Morgan Library Building: Architectural drawings and mural designs of the original Library building; thru 2/7... The European Garden; thru 2/27... Lewis Carroll and Alice: 1832-1982; thru 4/18.

EL MUSEO DEL BARRIO, 1230 Fifth Ave. (831-7272). Tues.-Fri. 10:30-4:30; Sat., Sun. 11-4.

Thirty Black-and-White Photographs by Frank Espada; thru 2/5.

MUSEUM OF AMERICAN FOLK ART—49 W. 53rd St. (581-2474). Tues. 10:30-8; Wed.-Sun. 10:30-5:30. \$1; free Tues. eve. Woven for Work: American baskets; thru 2/14... Folk Art Treasures from the Permanent Collection; thru 5/16.

MUSEUM OF THE AMERICAN INDIAN, Broadway and 155th St. (283-2420). Tues.-Sat. 10-5; Sun. 1-5. \$1.50. Art and artifacts from North and South America, ancient to modern.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues.-Sat. 12-5. \$2. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily.

MUSEUM OF CARTOON ART—Comly Ave., off King St., Port Chester, N.Y. (914-939-0234). Tues.-Fri. 10-4, Sun. 1-5. \$1, children and seniors 50 cents... Retrospective: Winsor McCay; thru April.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10-5; Sun. 1-5. Free. Designs to Dazzle: Fifty Years of Showgirl Costumes; thru 2/21... Manhattan: Contemporary Color Photographs of New York; thru 2/21... Introductions, Greetings and Farewells: Appropriate Attire; thru 5/4... Faerie-land in New York; thru 2/28... Tailored Images: New York Photographs by John Albok; thru 5/4... Dolls Magic Journey and Dolls that Traveled; thru 3/14.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.-Sun. 12-6. \$2.50. In Perspective, permanent exhibition on development of holography from 1947... Light Years IV; thru Nov... Contemporary Portrait Gallery.

MUSEUM OF MODERN ART, 11 W. 53rd (956-7070). Closed for expansion. No exhibitions until further notice.

NASSAU COUNTY MUSEUM OF FINE ART—1 Museum Drive, Roslyn, L.I. (516-484-9337). Arthur Leipzig: Photographs of Jewish Life Around the World; 2/7-4/4.

NEW MUSEUM—65 Fifth Ave. (741-8962). Mon.-Fri. 12-6, Wed. to 8; Sat. 12-5:30. New Work/New York featuring Butter, Evans, Fekner, Hudson, Julian, Lamelle; thru 3/25.

NEW-YORK HISTORICAL SOCIETY, Central Park West at 77th St. (873-3400). Tues.-Fri. 11-5, Sat. 10-5, Sun. 1-5. \$1.50. The Cries of New York: 21 watercolors painted in the 1840's by Nicolino Calvo... The Mayor's House: Gracie Mansion and Other Dwellings; thru 6/1... Manhattan Observed: 14 Photographers Look at New York, 1972-1981; thru 4/1... A Brief and True Relation: Colonial Americana from the Collections; thru 2/7.

NEW YORK PUBLIC LIBRARY—Central Building, Fifth Ave. and 42nd St. Daily ex. Sun. 10-6; some collections to 9. 96 Images: From Talbot to Stieglitz; thru 3/3... American Photographers and the National Parks; thru 2/3... Two Centenaries: Virginia Woolf and James Joyce; thru 6/30.

QUEEN'S MUSEUM, New York City Bldg., Flushing Meadow (592-5555). Tues.-Sat. 10-5; Sun. 1-5. Contribution suggested. Tylon & Perisphere: Icon of the Future... Artists Make Art; thru 4/25... Annual Juried Exhibition '82; thru 3/14.

WHITNEY MUSEUM, Madison Ave. at 75th (570-3676). Tues. 11-8, Wed.-Sat. 11-6, Sun. 12-6. \$2; free Tues. after 5. 20th-Century American Art: Highlights of the Permanent Collection... Ceramic Sculpture: Six Artists; thru 2/7... Selected Paintings and Sculpture Acquired since 1978; 2/9-4/4.

YESHIVA UNIVERSITY MUSEUM, Amsterdam Ave. at 185th St. (960-5825). Tues.-Thurs. 11-5, Sun. noon-6. \$1 adults, 50 cents children. Tradition and Fantasy in Jewish Needlework.

Auctions

CHRISTIE'S—502 Park Ave. at 59th St. (546-1000). Next sale 2/11. East, 219 E. 67th St. (570-4141). 2/2 at 10: Furniture, Prints, and Decorations. On view from 1/29. 2/3 at 10: Important Musical Instruments. On view from 1/30.

DOYLE, 175 E. 87th St. (427-2730). 2/3 at 10: 18th and 19th Century American and Continental Furniture and Fine Decorations. On view from 1/30.

PHILLIPS, 867 Madison Ave. at 72nd St. (570-4830). Next sale 2/9. 525 E. 72nd St. (570-4842). Next sale 2/11.

SOTHEBY PARKE BERNET—980 Madison Ave. at 77th St. (472-3400). Mon. by appt. Tues.-Sat. 9:30-5. Next sale 2/10. York Ave. Galleries, at 72nd St. (794-3000). Mon. by appt. Tues.-Sat. 9:30-5, Sun. 1-5. 2/3 at 9:30 & 2: Sotheby's Arcade Auction. On view from 1/30. 2/6 at 10:15 & 2: Art Nouveau and Art Deco. On view from 1/30. NOTE: Free lecture 2/1: Auction Basics by David Redden.

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OTHER EVENTS

Happenings

PLAY LIKE CLINTON-BADDELEY'S DR. DAVE, or Christie's Miss Marple, or even Nancy Drew—and join mystery maven Dyls Winn in her home-grown murder puzzle. She'll be at the Ethical Cultural School 2/5 at 8, and we're supposed to bring a flashlight and track her down, following clues and hints. The idea is to find the murderer, already knowing her identity. Afterwards, there's tea, and talk about our favorite subject. Cost is \$15; phone to reserve: 874-5210. The School is at 2 W. 64th St.

MORE MYSTERY TALK, at the Manhattan Theatre Club's first Writers in Performance evening, 2/8 at 8. John Houseman and biographer Frank MacShane will be on hand to read from works and letters of Raymond Chandler, and there will be clips from the 1946 film *The Blue Dahlia* (Alan Ladd, Veronica Lake). It's a benefit evening for the program, and the \$30 admission includes a party. There's a big demand for this one (call 472-0600 to see if there's room for you), and it's at the CUNY Graduate School Auditorium, 33 W. 42nd St. More to come, \$5 each, so send for the schedule.

A BICYCLING WORKSHOP, at Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (229-4000). Growups and young people are invited, 2/6 at 1. Take your bicycle, or don't, and learn some tips on safety, bike trails, and groups to join for fun on wheels. Slide show and movie, too, and you can ask lots of questions. \$2.

ICE CAPADES—Dorothy Hamill, Charlie Tickner, Lisa-Marie Allen, Barbie Smith, and Lorna Wighton and John Dowding in "Hello, World, Hello." "Flight to Kismet," "The Wizard of Ah's," "A Slice of Apple Pie" are some of the production titles, and there'll be healthy slices of comedy and daredevil blade work. Madison Square Garden (564-4400), thru 2/7. 2/2, 2/4, at 7:30; 2/3, 2/5 at 2, 2:30; 2/6 at 11, 3, 8:30; 2/7 at 1:30, 5:30; Children's and seniors' discounts at some performances.

IF "SOLIDARITY" MEANS THE POLISH WORKERS to you, and you want to hear some articulate people discuss the movement and its facets, then here's news of a rally, 2/6 at 7, at Town Hall, 123 W. 43rd St. Admission is \$5, funds to be managed by P.E.N. to benefit the movement's cause here. E.L. Doctorow, Gore Vidal, Kurt Vonnegut, Pete Seeger, union leaders, and solidarity's Andrzej Tymowski will all be on hand to speak.

NEW YORK EXPERIENCE—Multi-screen spectacle of New York's past and present. Shown on the hour, Mon.-Thurs. 11 a.m.-7; Fri. and Sat. 11-8; Sun. noon-8. McGraw-Hill Bldg., Sixth Ave. near 48th St. (869-0345). \$3.90; children, \$2.

NOTE THESE LECTURES OF INTEREST: Brooklyn Botanic Garden, 2/7 at 2: Urban Forestry, how to care for street trees. 1000 Washington Ave. (622-4433); free... 92nd St. Y, Lexington Ave. (427-4410), 2/7 at 2:30: John Gill, potter: Influences on His Art; \$3.75... Life Beyond Earth—a never-answerable question—is Dr. Gerald Feinberg's subject, 2/3 at 8. American Museum of Natural History, CPW and 77th St. (535-2922). Free... Mary Conti on stained glass, a demonstration and exhibit, at Bronx County Historical Society, 3266 Bainbridge Ave. 2/7, 1-5. \$1.

STORYTELLING, an ancient art, will be celebrated all month at the West Side Theater Center. 23 tellers of tales will be on hand at West End Ave. and 107th St. (865-8213). Schedule for the first week: 2/3 at 8: Michael Parent. 2/4 at 8: Tom White and Jody Moore, in Celtic Magic. 2/6 at 8 and 10:30: Chuck Stead and Memoirs of a Ramapo Mountain Storyteller; at midnight: Ronald Sopyla and A Midnight's Tale. 2/7 at 7 and 9: Ted Pugh and Grimm fairy tales. \$4.

AUTOMOBILE SHOW—At the Coliseum, Columbus Circle, thru 2/7. Over 600 1982-model cars, many mid-size, plus some special models like the DeLorean car from Ireland. Daily 11 a.m.-10:30 p.m., Sun. 11-8. \$5; children under 12, \$2.50.

LONG ISLAND HOME SHOW—Over 150 booths will feature exhibits and knowledgeable folks eager to talk about innovations and improvements in our domiciles, big or small. Security, insulation, flooring, bathroom and kitchen design, murals, window treatments, and much more. Talks and demonstrations, including going into business under one's own roof. Nassau Coliseum, Uniondale, L.I. 2/3-7. Wed.-Fri. 6-10; Sat. noon-11; Sun. noon-7. \$3, children under 16 free.

A WINTER FAIR—and we've not had one since Christmas, so this one's welcome. The Brownstone School, 128 W. 80th St. (874-1341), wants children to bring parents and vice versa, on 2/7, 11-5, when all five floors will be full of fun and entertainment. Puppeteer Ron Sopyla, storyteller-singers Laura Liben and Nancy Montgomery, an international restaurant, rummage sales, games, a bake shop, much more. The entertainment is scheduled for 11:30, 1:30, 3:30, and admission to the show is \$2.50.

CENTRAL PARK TOUR—"A Winter Bird Walk," led by Lambert Pohner and Sarah Elliott. Meet 2/7 at 2, at Loeb Boathouse, NE corner of the Lake, at 74th St. Free.

BOSTON TERRIERS, don't we love them? If you're a fancier, be at the Milford Plaza Hotel, Eighth Ave. and 44th St., 2/7 at 1, for this breed's specialty show. This is one of the lead-ins, need we tell you, for Westminster, which is 2/8 and 9 at Madison Square Garden—more next week. 2/7, admission is \$1.50, 75¢.

Sports

SOCCER—Cosmos, Byrne Meadowlands Arena, E. Rutherford, N.J. (212-265-8600). \$8-\$9.50; children, seniors \$5.50-\$7. 2/2 at 7:30, vs. Montreal. 2/6 at 7:30, vs. Tampa Bay.

SOCCER—N.Y. Arrows, at Nassau Coliseum, Uniondale, L.I. (516-222-0224). \$6-\$16. 2/3 at 8:05, vs. Cleveland.

HOCKEY—Rangers, Madison Square Garden (564-4400), \$8, \$11. Next home game: 2/14 at 7:35, vs. Quebec... Islanders, Nassau Coliseum, Uniondale L.I. (516-794-4100), \$12-\$18. 2/2 at 8:05, vs. Washington. 2/6 at 8:05, vs. Detroit.

BASKETBALL—Knicks, at Madison Square Garden (564-4400). \$6-\$14. Next home game: 2/11 at 7:35, vs. Golden State.

BOXING—Golden Gloves amateur tournament. Preliminary rounds, 2/2-4, 2/10-11, 2/17-18, 2/24-25, at 8 p.m. Felt Forum (564-4400). \$5, \$6.50.

RACING—The thoroughbreds are at Aqueduct. Daily except Tues. Post time, 1 p.m. \$2.

Children

THE ALICE-IN-WONDERLAND GAME, musical with audience participation. On Stage, Children, at Hartley House Theater, 413 W. 46th St. (246-9872). Sat. at 1:30 and 3:30. \$2.50, adults \$3.50.

DANCE SALUTE AMERICAN STYLE—Little Orchestra Society and Dances/Janet Soares in a "Happy Concert for Young People." Dino Anagnost conductor. Music by American composers. Avery Fisher Hall, Lincoln Center (757-5496), 2/6 at 11 and 1. \$5-\$9.

JAN BENSON, JAMES THOMA, and clown Rick Davis. See Concerts, 2/6. A children's version, 2/7 at 3:30. Followed by a workshop. Free.

GOTTA DANCE—"Leaping and tapping, from ballet to waltz to disco." Whitman Theater, Brooklyn College, Flatbush and Nostrand Aves. (462-3525). 2/7 at 2. \$3.50.

THE SHADOW KNOWS, or so say the folks at Alley Pond Environmental Center. They're inviting 6-10-year-olds to come out and go looking about for the elusive Ground Hog. The day, naturally, is 2/2, the time 3:30, and there'll be a naturalists' discussion of the furry weather-forecaster, plus a chance to make a sun print, if the weather allows. The Center is at 228-06 Northern Blvd., Douglaston, Queens (229-4000). \$3 for the program.

SCIENCE SYMPOSIUM—Nobel laureate Rosalyn Yalow, speaker. Teachers College, Columbia U., Broadway and 120th St. (Horace Mann Auditorium). 2/6 at 2. \$5 (678-3851 for availability).

THE THREE BEARS, by Penny Jones & Co. Puppets. Greenwich House Music School, 46 Barrow St. (924-4589). Sun. at 1:30 and 3. \$3. Reserve.

JAN HUS PLAYHOUSE, 351 E. 74th St. (772-9180). "Pinocchio," Sun. at 1. "Peter Pan Meets the Wicked Wizard," Sun. at 2:30. No shows 2/21. \$3.

RUMPELSTILTSKIN—Nicolo Marionettes, at New York Stage Works, 15 W. 18th St. (691-9106). Sat. at 1, Sun. at 1 and 3. \$3.50 (reservations a must).

ALICE MAY'S PUPPETS, in "The Mouse House," plus "Marionette Ballet." Origami Center, 31 Union Square West (255-0469). Sun. at 2. \$2.

THE LITTLEST CLOWN, with the Pixie Judy Troupe. Pix's Place, at Wednesday's, 210 E. 86th St. (838-4346). Lunch, show, and "disco" dancing for the family. Every Sat., from noon. Show and dancing, \$9.95. Lunch: children, \$5; adults, \$7.

CAPTAIN BOOGIE AND THE KIDS FROM MARS—A rock 'n' roll space odyssey. Truck and Warehouse Theater, 79 E. 4th St. (254-5060). Sat. and Sun. at 3:30. \$2.50; adults \$3.50.

ANDROCLES AND THE LION—A musical by First City Co., Riverwest Theater, 155 Bank St. (243-0259). Sat., noon and 2. \$3; adults \$5.

LITTLE PEOPLE'S THEATER CO.—"Goldilocks," Sat. and Sun. at 1:30. "Humpty Dumpty Falls in Love," Sat. and Sun. at 3. "Flash Gordon Saves the Universe," Sat. and Sun. at 11 a.m. Courtyard Playhouse, 39 Grove St. (765-9540). \$3 for 1:30 and 3 shows, \$2 for 11 a.m. show. Reserve.

MUSEUM OF THE CITY OF NEW YORK, Fifth Ave. at 103rd St. (534-1672). 2/6 at 1:30: Hudson Vagabond Puppet Theater in "Sody Sallyraytus." \$2... Following at 2:40, Please Touch demonstration. \$1... 2/7 at 3: "American Jazz for All Ages," with David Amram and Quintet. \$2.

KIDS' DAY AT THE MARKET—Citicorp, Lexington Ave. and 54th St. Sat. at 11 a.m. 2/6: "Puppets Are Fun," with Winnie Wilson Puppet Players. Free.

ALFRED MEETS THE PRINCESS—Children's Improv. Co., at New Media Rep. Co., 203 E. 88th St. (860-8679). Sat. at 3:30. \$3; adults \$3.50.

13TH STREET REPERTORY COMPANY—"The Emperor's New Clothes," a musical; Sat. and Sun. at 1. "The Snow White Show," a musical; Sat. and Sun. at 3. 50 W. 13th St. (675-6677). \$2.50.

ME? TARZAN?—A marionette musical at Central Park's Marionette Theater, nearest CPW and W. 81st St. Reservations required (988-9093). Sat. at 10:30, 1, and 3. \$1.50.

MAGIC TOWNE HOUSE, 1026 Third Ave., 60th-61st (752-1165). Shows feature magic, comedy, live birds, a bunny rabbit, and audience participation. Sat. and Sun. at 1, 2:30, 4. \$4 (reservations required; all adults must be accompanied by a child).

CHILDREN'S "NIGHTCLUB" REVUES—"Youngstars," a showcase with children from TV, Broadway, etc. At Something Different, 1488 First Ave. near 78th St. (570-6666). Sat. at 7, Sun. at 3 and 5:30. \$4 minimum, \$2 cover... "The Early Show," performed by children ages 7-15. At The Fives, 555 W. 57th St. (757-4303). Sat. at 2 for brunch, show at 3. \$4 minimum, \$4 cover.

CINDERELLA, a new musical by Barbara Schaal. Theater Workshop, 317 Merrick Rd., Lynbrook, L.I. (516-599-1982). 2/5 at 8, 2/6 at 1, 3:30, 8; 2/7 at 1, 3:30. Matinees \$3.25, eves. \$4.75.

METROPOLITAN MUSEUM—Fifth Ave. and 82nd St. (879-5500). Pay-what-you-wish admission. In the 2nd-floor Children's Bookshop: Sat. and Sun. at 3: Storytime... "The Beauty of Mathematics," with author Stacey Wahl; 2/6 at 1:30... "Jumping Jacks and Dancing Dolls," with Osa Brown; 2/7 at 1:30. Free with museum admission.

G.A.M.E.—Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). 1-5 Wed.-Fri. and Sun. 11-5 Sat. \$1, adults \$2. Multimedia museum. Games, demonstrations, etc. Also after-school workshops in many subjects... Story Theater, tales and games for ages 4-8. Wed. at 2, Thurs. at 3:30... The Listening Laser... Exhibit: "Babar and His Friends"... 2/6: Learn to make a valentine wordwork. Art/writing workshops all afternoon.

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (735-4432). School days except Tues. 1-5; weekends 10-5. Free. Workshops, library, learning exhibits; special exhibit: Ashanti to Zulu, African arts and crafts. Films Sat. and Sun. at 1:30.

QUEENS MUSEUM—Drop-in arts-and-crafts workshops for families, every Sun. at 1:30. N.Y.C. Building, Flushing Meadow, Corona Park (592-2405). Sun.: Drop-in family workshops and films, 1:30-4. Admission by museum contribution.

STATEN ISLAND CHILDREN'S MUSEUM, 15 Beach St., S.I. (273-2060). Tues.-Fri. 3-5; Sat. Sun. 1-5. 50 cents, adults \$1. Special exhibit: Once Upon an Island, highlighting four of the ethnic groups that settled here... 2/6 at 2: Traditional African song and dance, by Temple of the Arts; followed by a child-parent workshop in making African headdresses and masks; \$1, adults \$2, includes admission... 2/7 at 2: Ralph Dorsey and group, in a program with African instruments, Afro-Cuban music, etc.; \$1, adults \$2.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$10 and under*
(M)	Moderate—Mostly \$10-\$25
(E)	Expensive—Mostly \$25 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress Opt:	Jacket
Casual:	Come as you are

*Average cost for a meal per person ordered à la carte.

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

Manhattan

Lower New York

- ANGELO**—146 Mulberry St., 966-1277. Casual. Italian. Spcls: fritto misto, lobster fra diavolo. Open Tues.-Thurs. noon-11:30, Fri. to 12:30, Sat. to 1:30, Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.
- CAPSOUTO FRERES**—451 Washington St., 966-4900. Casual. French. Spcls: grilled fish, calves liver with mustard sauce, sautéed shrimp & scallop on linguine. Open Tues.-Sun. 11:30 a.m.-2 a.m., Mon. from 6. Bar til 4 a.m. Br Sat.-Sun. 11:30-5:30. (M) AE.
- THE COMMISSARY**—99 Hudson St., 431-1017. Casual. American-Nouvelle. Spcls: calves liver with coriander sauce, poached striped bass beurre blanc catalan. Res. nec. D Mon.-Sat. 6-12:30. S Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30-4 (M-E) AE, DC, MC, V.
- FRAUNCES TAVERN RESTAURANT**—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. Open Mon.-Fri. 11:45-9. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.
- GIOVANNI'S ATRIUM**—100 Washington St., at Rector St., 344-3777. Dress opt. Roman-Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. Same menu Mon.-Fri. 11:30-9. Pre-theater D. Live ent. 5:30-10:30. Banquets for 15-150. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.
- GREENE STREET CAFE**—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. French nouvelle cuisine. Spcls: loin of lamb with tarragon sauce, baby pheasant with poached figs and chestnut mousseline, feuilleté of veal kidneys in pommary mustard sauce. Res. sug. D Sun.-Thurs. 6-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-3:30. Ent. (M-E) AE, MC, V.
- HANG ZHOU LOU**—68 E. Broadway, 925-5144. Casual. Shanghai-Hunan-Szechuan. Spcls: chef Yee's special lobster, steamed duckling with chinese angelica in brown sauce. Res. sug. Open Sun.-Thurs. 11:30-10:30, Fri.-Sat. to 11. (I) No Credit Cards.
- LA BANCHINA**—200 Grand St., 431-5372. Casual. Italian. Spcls: veal chop Valdostana, striped bass alla livornaise, linguine alla Banchina. Res. sug. D Tues.-Thurs. 4-midnight, Fri.-Sat. to 1, Sun. 1-11. Private parties. Closed Mon. (M) AE, CB, DC, MC, V.

LAUGHING MOUNTAIN BAR & GRILL—148 Chambers St., 233-4434. Casual. Nouvelle-American. Spcls: poached salmon with cucumber hollandaise, roast rack of lamb, Chinese roast duck with hoisin sauce, fresh linguine with clams, shrimp & asparagus. Res. sug. L Mon.-Fri. 11:30-4. D daily 5-1. Br Sat.-Sun. 11:30-4. (M) AE, DC, MC, V.

MARKET DINING ROOMS AND BAR—World Trade Center Concourse, 938-1155. Dress opt. American. Spcls. of the day incl. steaks, lamb, liver grilled over charcoal. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5-10. Barroom: 11:30 a.m.-1 a.m. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

OH-HO-SO—395 W. Broadway, at Spring St., 966-6110. Dress opt. Chinese. Spcls: honey shrimp bowls in the nest, yam yam duckling. Res. nec. Open daily noon-1 a.m. (M) AE.

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Fri. 5:30-11, Sat. 6-11:30. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

QUON LUCK—66 Mott St., 226-4675. Casual. Cantonese. Spcls: wor shew opp, braised duck. Open daily noon-1 a.m. Complete D. (I) No Credit Cards.

RUGGERO—194 Grand St., 925-1340. Casual. Italian. Res. sug. Same menu L & D Sun.-Fri. noon-midnight, Sat. to 1 a.m. Strolling guitarist Mon.-Sat. Valet parking. (M) AE, MC, V.

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.-Thurs. 11:30-midnight, Fri. to 1, Sat. 1-1, Sun. 1-11. Ent. nightly. Private room for banquets. Valet parking for D. (M) AE, CB, DC, MC, V.

TENBROOKS—62 Reade St., 349-5900. Casual. Continental. Spcls: cold breast of veal stuffed with spinach and pistachio, lamb Louisiana, chocolate whiskey torte. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 6-10:30, Sat. 6:30-11. Closed Sun. (M) AE, DC, MC, V.

VISTA INTERNATIONAL—3 World Trade Center, 938-9100. American Harvest: Formal. American. Spcls: duck with pineapple, trailblazer leg of lamb, shaker lemon pie. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 6-10. Closed Sun. (M) Greenhouse Restaurant & Wine Bar: Casual. Regional American. Res. nec. Open daily B Mon.-Fri. 6:30-10:30, Sat.-Sun. from 7:30. L Mon.-Sat. 11:30-3:30. Br Sun. 11-3. D Sun.-Thurs. 5-10:30, Fri.-Sat. 6-10:30. (M) Tall Ships Bar: Casual. American. Spcls: pot pies & sandwiches. Open Mon.-Fri. 11:30-8:30. Cocktails Sat. 5-1 a.m., Sun. 1 p.m.-1 a.m. (M) AE, CB, DC, MC, V.

WASHINGTON STREET CAFE—433 Washington St., at Vestry, 925-5119. Casual. American-Continental-Wine Bar. Spcls: fish daily, fresh pasta. Res. sug. L Mon.-Fri. noon-6. D Sun.-Thurs. 6-2, Fri.-Sat. to 4. Br Sun. noon-6. (M) AE, MC, V.

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American-International. Membership club at L (nonmember surcharge). D Mon.-Sat. 5-10. Table d'hôte. Buffet Sat. noon-3, Sun. to 7. Res. nec. (E). Cellar in the Sky: Wine cellar setting. 7-course D with 5 wines. Mon.-Sat. at 7:30. Res. nec. (E). Hors d'Oeuvre & City Lights Bar: Dress opt. International hors d'oeuvres. Open Mon.-Sat. 3-1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. (M) AE, CB, DC, MC, V.

WINGS—76 Wooster St., 966-1300. Casual. Nouvelle-American. Spcls: filet mignon in red wine sauce with marrow, braised boneless duck with glazed autumnal fruits, bass steamed in seaweed with oysters. Res. sug. D nightly 6-2 a.m. Br Sun. noon-3:30. Ent. 11 p.m.-4 a.m. (M) AE.

Greenwich Village

A BIENTOT DU SOIR—328 W. 12th St., 924-3413. Casual. French. Spcls: mousse of salmon, paillard de boeuf au poivre vert. Res. sug. D Mon.-Sat. 6-midnight. Complete D. Closed Sun. (M) AE, MC, V.

ASTI—13 E. 12th St., 741-9105. Arias by staff and diners. Casual. Italian. Res. sug. D only Tues.-Thurs. & Sun. 5-1 a.m., Fri.-Sat. to 1:30. Complete D. Closed Mon. (M) AE, CB, DC, MC, V.

A TASTE OF INDIA—181 Bleeker St., 982-0810. Casual. Spcl: chicken tandoori. Res. sug. L Mon.-Fri.

noon-3. D Mon.-Thurs. 5-11, Fri. to midnight, Sat. 3-midnight, Sun. 4-11:30. Complete L & D. (I-M) AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—12th St. & Fifth Ave., 675-4720. Casual. Pub. Spcls: steak, old fashioned barbecued ribs, incl. shrimp & salad bar, beer, wine or sangria. L Mon.-Fri. 11:30-4. D Mon.-Thurs. 4:30-11, Fri. to 1, Sat. 1-1, Sun. 1-11. Child's D. (I-M) AE, DC, MC, V.

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Italian. Spcls: combination of chicken in champagne sauce, veal marsala, fettuccine Alfredo. Res. sug. D only Mon.-Sat. 5:30-2. Complete D. Ent. by opera and popular singers. Closed Sun. (M) AE, CB, DC, MC, V.

BONDINI'S—62 W. 9th St., 777-0670. Dress opt. Northern Italian. Spcls: seafood fra diavolo, vitello Valdostana. L Mon.-Fri. noon-3. D daily 5-11:30. Complete D. Piano nightly. Free D parking. (M) AE, CB, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Casual. Continental. Spcl: fritto misto. Open Mon.-Thurs. 11:30-11, Fri.-Sat. to midnight, Sun. 5-10. Br Sun. 11:30-3. (M) AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Casual. Continental. Spcls: veal chop, fresh fish, pasta, garden-fresh vegetables. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-11:30. Br Sun. noon-3:30. Pianist nightly. (M) AE, MC, V.

EL CHARRO—4 Charles St., 242-9547. Casual. Mexican-Spanish. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. Also El Charro II—58 E. 34th St. 689-1019. Closed Sun. (I-M) AE, DC, MC, V.

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American-Continental. Spcls: médaillons de boeuf à la Scandinave, entrecôte Veneziana, roast duckling with blueberry brandy sauce. Res. sug. L Mon.-Sat. 11:30-5. D Mon.-Thurs. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 5-midnight. Br Sun. 11-4. Jazz nightly from 10. (M) AE, CB, DC, MC, V.

GRANADOS—125 MacDougal St., 673-5576. Casual. Castilian-Spanish. Spcls: mariscada, paella, crabmeat in green sauce. Res. sug. D Sun. Tues.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Closed Mon. (M) AE, CB, DC, MC, V.

HAVANA VILLAGE—68 Fifth Ave., at 13th St., 255-3699. Dress opt. Cuban. Spcls: black bean soup, paella à la Valenciana. Res. sug. L Tues.-Sun. noon-3. D Tues.-Sun. 4-9. S Tues.-Sun. 9-midnight. Ent. Closed Mon. (M) AE, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Casual. Continental-Southern. Spcls: stuffed pork chops, barbecued spare ribs, prime rib of beef. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 6-11:45, Fri.-Sat. to 1 a.m., Sun. 5-11. Ent. Private parties. (M) AE, CB, DC, MC, V.

MINETTA TAVERN—113 MacDougal St., at Minetta La., 475-3850. Casual. Italian-American. Spcls: baked tilefish, veal alla Borgia, chicken Valdostana. Res. sug. Open noon-midnight daily. (I-M) AE, DC, MC, V.

ONE FIFTH—1 Fifth Ave., 260-3434. Restoration of Caronia dining room. Casual. Continental. Spcls: shrimp with dill, rack of lamb Provençal. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 6-12:30, Fri.-Sat. to 1:30, Sun. 6:30-12:30. Br Sun. 11-4:30. Clam bar, cote with piano. (M) AE, CB, DC, MC, V.

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. D Mon.-Fri. 5-11, Sat. to midnight. Guitarist evenings. Also 82 Beaver St., 344-5228. L Mon.-Fri. noon-3. D Mon.-Fri. 5-8, Sat. to 10:30. Free parking. Closed Sun. (I-M) AE, CB, DC, MC, V.

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M) AE, DC, V.

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Family-owned and decorated with the Mosconis' own imported art. Casual. Italian. Spcls: zuppa di pesce, scampi alla Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Same menu daily. Closed Sun. (I-M) AE, DC, V.

VILLAGE GREEN—531 Hudson St., bet. W. 10th & Charles Sts., 255-1650. Dress opt. French. Res. sug.

RESTAURANT DIRECTORY

D Mon.-Sat. 5:30-midnight, Sun. 5-10. Br Sun. noon-3. Pianist nightly. Private parties. (M-E) AE, MC, V.

14th-42nd Streets, East Side

THE ARARAT—4 E. 36th St., 686-4622. Casual. Armenian-Middle Eastern. Spcls: shish kebab, lamb steak. L Mon.-Sat. noon-4. D Mon.-Sat. 4-10. Sun to 9. Table d'hôte. (M) AE, DC, MC, V.

BIENVENUE—21 E. 36th St., 684-0215. Casual. French. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, MC, V.

BLOOMSBURY—540 Third Ave., at 36th St., 689-8046. Casual. American. Spcls: baby back-ribs, chicken & ribs, hamburgers. L Mon.-Fri. noon-4. D Sun.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-4. (M) AE, MC, V.

CEDARS OF LEBANON—39 E. 30th St., 725-9251. Casual. Middle-Eastern. Spcls: shish kebab, falafel. Res. sug. L daily noon-3. D daily 5-11. Complete L & D. Belly dancer Fri. & Sat. (I) AE, CB, DC, MC, V.

EL POTE ESPANOL—718 Second Ave., bet. 38th & 39th Sts., 689-6680. Casual. Castilian. Spcls: shellfish, veal. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 5-11, Sat. to 11:30. Closed Sun. (I) AE, DC, MC, V.

FARNIE'S SECOND AVENUE STEAK PARLOUR—311 Second Ave., at 18th St., 228-9280/475-9258. Casual. American. Spcls: steak, chops, lobster tail. Open Mon.-Thurs. 11:30 a.m.-midnight, Fri.-Sat. 3-1, Sun. 3-midnight. Free parking. (I) AE, CB, DC, MC, V.

THE FISHERMEN'S NET—493 Third Ave., at 33rd St., 532-1683. Casual. Seafood. Spcls: lobster bisque, lemon sole Florentine, stone crabs. Res. sug. L Mon.-Sat. 11-3. D Mon.-Sat. 3-11, Sun. noon-11. Early-bird 3-6. (M) AE, CB, DC, MC, V.

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/685-8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 5-10:30, Sat. 4-11. Private parties for 25. Closed Sun. (M) AE, CB, DC, MC, V.

GRAMERCY PARK HOTEL—2 Lexington Ave., at 21st St., 475-4320. Casual. Continental. Spcls: sliced fillet of beef perigourdine, poached fillet of sole bonne femme. Res. sug. L 11:45-3. D 5:15-9. S 9-10:30. Complete L & D. Pianist in cocktail lounge Mon.-Fri. 8:30-12:30. Banquets for 25-175. (M) AE, CB, DC, MC, V.

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: paella, cassoulet, chicken pailard, penne alla vodka. Res. nec. Open daily 11-1 a.m. (M) AE.

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, pissaladière, jambonnet à la Niçoise. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, MC, V.

LA TOJA—519 Second Ave., at 29th St., 889-1909. Dress opt. Spanish. Spcls: paella à la Valenciana, chicken à la Toja. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-midnight, Fri. to 1, Sat. 2-1, Sun. 2-midnight. (M) AE, CB, DC, MC, V.

O'CASEY'S—22 E. 41st St., 685-6807. Dress opt. American-Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Fri. 4-10. Private parties. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

ORCHID—81 Lexington Ave., at 26th St., 889-0960. American-Continental. Spcls: salads, fettuccine, fresh fish, spareribs. Open Sun.-Fri. noon-11:30, Sat. to 12:30. Br Sat. & Sun. noon-4. Bar open to 1 a.m. Live jazz Sat. (I-M) AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American-seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30-9:30. Closed Sat. & Sun. (M) AE, CB, DC, MC, V.

PETE'S TAVERN—129 E. 18th St., at Irving Pl., 473-7676. Casual. Italian-Continental. Spcls: steak, shrimp. Res. sug. L Mon.-Fri. noon-3. D Sun.-Thurs. 3-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. noon-5. Bar 8 a.m.-3 a.m. (I-M) AE, CB, DC, MC, V.

RISTORANTE DOMENICO—120 E. 40th St., 682-0310. Dress opt. Northern Italian. Spcls: veal piccante, red snapper marichiaro, lobster fra diavolo. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Private parties for 100. Closed Sun. (M) AE, CB, DC, MC, V.

ROMA NOVA—166 E. 33rd St., 683-8027. Dress opt. Northern Italian. Spcls: baked clams verdi, tortellini al pane, fettuccine bolognese. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SALTA IN BOCCA—179 Madison Ave., bet. 33rd & 34th Sts., 684-1757. Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla

Romana. Res. sug. L Mon.-Fri. noon-3, Sat. to 4. D Mon.-Thurs. 4-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

SAPPHIRE—135 Third Ave., at 15th St., 260-7690. Casual. Mandarin - Hunan - Cantonese - Szechuan. Spcls: Peking duck, beef with orange flavor, Queen Young jumbo shrimp, Sapphire seafood delight. Res. sug. Open Mon.-Fri. 11-10:30, Sat.-Sun. 11 a.m.-11:30 p.m. (M) AE, CB, DC, MC, V.

TOM'S SHANGRI-LA—237 Madison Ave., at 37th St., 683-0996. Casual. Cantonese-Mandarin. Res. sug. L Mon.-Fri. 11:30-4, Sat.-Sun. from 12:30. D daily 4-midnight. (I-M) AE, DC.

TRUMPET'S—Grand Hyatt Hotel, Park Ave. at Grand Central, 850-5999. Jacket required. Nouvelle-Continental. Spcls: medallions of veal, fillets of beef, Dover sole. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-11. Closed Sun. (M) AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St., 533-7900. Casual. American. Spcls: steak, hamburger, salad. Open daily 11:30-2 a.m. Spec. Br. Sat.-Sun. noon-4 (unlimited champagne). Also Tuesday's West—246 Columbus Ave., bet. 71st & 72nd Sts., (877-3900). (I) AE, MC, V.

YOUNG BIN KWAN—10 E. 38th St., 683-9031. Casual. Korean-Japanese. Spcls: poolgoki, kalbikooi, sashimi. Res. sug. Open daily noon-11 p.m. Pianist Mon.-Fri. eves. Private parties 20-200. (I-M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

BEEFSTEAK CHARLIE'S—33rd St. & 7th Ave., 594-5401. Casual. American. Spcls: steak, barbecued baby-back ribs, incl shrimp & salad bar, beer, wine or sangria with dinner. L Mon.-Sat. from 11:30. D daily from 4 p.m. (I-M) AE, DC, MC, V.

CHEERS—120 W. 41st St., 840-8810. Casual. American-Continental. Spcls: Horn of Plenty D with sliced steak, scampi, chicken, baby-back ribs. Res. sug. L Mon.-Fri. 11:30-4. D Mon.-Sat. 4:30-9. Parking from 5:30. Closed Sun. (I-M) AE, CB, DC, MC, V.

DINO & HENRY'S—132 W. 32nd St., 695-7995. Dress opt. Italian-Continental. Spcl: veal Sorrentino. Res. sug. L Mon.-Sat. 11:45-3:30. D Mon.-Sat. 3:30-9. Complete L & D. Closed Sun. (I-M) AE, CB, DC, MC, V.

FACTOR'S FIND CAFE—470 W. 23rd St., 691-1708. Casual. American-Continental. Open Sun.-Thurs. 11 a.m.-4 a.m., Fri.-Sat. to 6 a.m. Cocktails 4-7. Br Sat.-Sun. 11-4. (M) AE, MC, V.

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: fettuccine carbonara, steak au poivre, grilled marinated Thai-style chicken. Res. sug. Open Mon.-Sat. noon-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

KEENS—72 W. 36th St., 947-3636. Casual. English-French. Spcls: mutton chop, London mixed grill, oysters with leek mousse, Cambridge burnt cream. Res. nec. B Mon.-Fri. 8-11. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal alfredo. Res. sug. L Mon.-Fri. 11-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M) AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Casual. Continental-Nouvelle. Spcls: Ballroom pillow of chicken, marinated saddle of lamb poivrade, baked brook trout and salmon ricard, sorbet. Res. sug. D daily 6-11. S daily 11-2. Ent. (M-E) AE, MC, V.

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11-4:30. D daily 4:30-10:30. Complete L & D. Spec. gourmet & family Ds. (I) AE, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4 1/2-lb. lobster. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 & all day Sat. Sun. (I-M) AE, CB, DC, MC, V.

VARIATIONS—358 W. 23rd St., 691-1559. Casual. Continental. Spcls: marinated fresh mussels, milk-fed veal, boneless roast duckling. Res. sug. D Mon.-Sat. 5:30-midnight. Pianist Jorge Rios nightly. Private parties. Closed Sun. (M) AE, V.

43rd-56th Streets, East Side

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 355-3400. Dress opt. Continental. Spcls: suprême of chicken, rack of lamb. Res. nec. B daily 7-11. L daily noon-3. D daily 6-11. Champagne buffet Br. Sun. noon-3. Late menu from 10:30 p.m. (M) AE, CB, DC, MC, V.

AMBROSIA—216 E. 49th St., 838-6662. Dress opt. Continental. Spcls: calves liver dill, lacquered roast duckling, seafood. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Pianist Keith Ingram nightly. Private parties for 80. Closed Sun. AE, MC, V.

THE CATTLEMEN—5 E. 45th St., 661-1200. Dress opt. American. Spcls: prime ribs, steak, chicken. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Fri. 3:30-11, Sat. 4-11:30, Sun. 4-10. Piano bar in saloon Mon.-Fri. 5-11. Free D parking Mon.-Sat. 5-midnight. (M) AE, DC, MC, V.

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: soup, salad, fondue, sandwiches, cheese-sausage board. Open Mon.-Fri. 11:30 a.m.-midnight, Sat. from 4. Br Sun. 11:30-4. D Sun. 4:30-11. (I) AE, DC, MC, V.

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Fri. noon-10:30, Sat. from 5. Closed Sun. (E) AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Sat. 11:30-3. D Mon.-Sat. 3-1 a.m., Sun. noon-1 a.m. Valet parking after 6. (I-M) AE, CB, DC, MC, V.

DOSANKO—10 E. 52nd St., 759-6361. Casual. Japanese. Spcl: noodles. Open Mon.-Fri. 11-10, Sat.-Sun. noon-8. (I) No Credit Cards

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 5-10:30. Spcl. cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists. (I-M) AE, CB, DC, MC, V.

FOUR SEASONS—99 E. 52nd St., 754-9494. Dress opt. International. Pool Room: L Mon.-Fri. noon-2:30 (slight cover). D Mon.-Sat. 5-11:30 (cover). Complete pre-theater D 5-6:30; after-theater D 10-11:30. Res. nec. Closed Sun. (E) Bar Room: L Mon.-Sat. noon-2 (cover). D Mon.-Fri. 5:30-9:30 (no cover). Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party room. Closed Sun. (M-E) AE, CB, DC, MC, V.

GIN-RAY OF JAPAN—148 E. 50th St., 759-7454. Casual. Japanese. Spcls: sushi, tempura, teriyaki. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Fri. 5-10:30. Complete L & D. Private parties. Closed Sat.-Sun. (I-M) AE, CB, DC, MC, V.

IL MENESTRELLO—14 E. 52nd St., 421-7588. Formal. Northern Italian. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE, DC, V.

IL NIDO—251 E. 53rd St., 753-8450. Jacket required. Northern Italian. Spcls: malfatti, pollo toscana. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Sat. 5:30-10:15. Closed Sun. (E) AE, CB, DC, MC, V.

KAMEHACHI—14 E. 47th St., 765-4737. Casual. Japanese. Spcls: sushi, tempura, yakitori. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-10. S to midnight (exc Sat.). Complete L & D. Closed Sun. (M) AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton Hotel, 753-4500. Dress opt. French-American. Res. nec. Open Mon.-Sat. 7 a.m.-midnight, Sun. to 11 p.m. Br Sat.-Sun. noon-2:30. Pianist 5:30-9; Broadway revue shows Mon.-Sat. at 9:30, Fri.-Sat. at 11:30. (E) St. Regis Bar: L Mon.-Fri. noon-3. Open Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-midnight. Astor's: Cocktails Mon.-Thurs. 5-1, Fri.-Sat. to 2 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. Dress opt. Provençal French. Spcls: veal chop, poached salmon. Res. nec. Open Mon.-Sat. noon-midnight. Br. Sat. 11:30-3:30. Banquets for 10-150. John Bayless on piano nightly. Closed Sun. (M) AE, CB, DC, MC, V.

LA CAVE HENRI IV—227 E. 50th St., 755-6566. Dress opt. French. Spcl: grenouille sauté Provençal. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30. Complete D. Continental piano Tues.-Sat. Closed Sun. (M) AE, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., at 47th St., 752-7320. Dress opt. French. Spcl: rack of lamb. Res. sug. D only Mon.-Sat. 6-2 a.m. Complete D. Shows & dancing. Reduced-rate D parking. Closed Sun. (M) AE, CB, DC, MC, V.

LA CÔTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcl: côte de veau aux morilles. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 6-10:30. Closed Sun. (M-E) AE.

RESTAURANT DIRECTORY

LAURENT—111 E. 56th St., 753-2729. Formal. French-Continental. Spcl: duckling bigarade. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Sun. from 5 (cover dinner). Complete L. (E) AE, DC.

LE CHEVAL BLANC—145 E. 45th St., 599-8886/986-4729. Jacket required. French. Spcls: canard à l'orange, carré d'agneau bouquetière. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-10. Complete L & D. Closed Sun. (M) AE, DC, MC, V.

LE CYGNE—53 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10. Sat. to 11. Closed Sun. (E) AE, DC.

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: dentice in bianco, pollo Valentino, scaloppine Boscaiola. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

LOUISE JR.—317 E. 53rd St., 752-7832/355-9172. Casual. Italian-Continental. Spcls: antipasto, seafood fra diavolo, châteaubriand. Res. sug. Open Mon.-Fri. noon-10:30. Sat. 5-11. Complete L & D. Closed Sun. (M) AE, CB, DC.

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: blanquette du pêcheur, filet d'agneau aux poivres. Res. nec. L Tues.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, DC.

MARIANAS—986 Second Ave., bet. 52nd & 53rd Sts., 759-4455. Dress opt. Seafood. Spcls: bouillabaisse, fresh swordfish, salmon. Res. sug. L Mon.-Fri. noon-3. D daily 6-1 a.m. Ent. nightly. (M) AE, CB, DC, MC, V.

MARIO'S VILLA D'ESTE—58 E. 56th St., 759-4025. Dress opt. French-Italian. Spcl: boneless squab. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11, Sun. from 5. Complete L & D. (M-E) AE, CB, DC, MC, V.

MISS BROOKS RESTAURANT—926 Third Ave., at 56th St., 753-7620. Casual. American. Spcls: salad, omelettes, soup, brownies, open apple cake. Open daily 7 a.m.-11 p.m. Br Sat.-Sun. (I) No Credit Cards.

MONA LISA—936 Second Ave., bet. 49th & 50th Sts., 421-4497. Casual. Italian. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-10:30, Sun. 2-10. S to midnight. (M) AE, CB, DC.

MONSIGNORE II—61 E. 55th St., 355-2070. Formal. Italian. Spcls: scampi, veal dishes. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel hair. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-11. Closed Sun. (M-E) AE, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Casual. American. Spcls: southern fried chicken, chili, barbecued spareribs. Res. sug. L Mon.-Fri. 11:30-3. D daily 6-2 a.m. Ent. nightly. (M) AE, DC, MC, V.

PALM—837 Second Ave., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E) AE, CB, DC, MC, V.

PEN & PENCIL—205 E. 45th St., 682-8660. Dress opt. Spcl: steak. Res. sug. L Mon.-Fri. 11:45-3. D Mon.-Fri. 3-11:30, Sat.-Sun. from 4:30. Pre-theater spec. D 4:30-7. Valet parking from 7. Party room avail. by advance res. (M) AE, CB, DC, MC, V.

PENG TENG—219 E. 44th St., 682-8050. Casual. Hunan. Spcls: chicken three flavors, vegetable pie, minced squab soup in bamboo container. Res. nec. Open daily noon-11 p.m. (M) AE, CB, DC.

PRONTO RISTORANTE—801 Second Ave., at 43rd St., 687-4940. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon.-Fri. 11:30-4:30. D Mon.-Fri. 5-11:30. Closed Sat.-Sun. (M) AE, DC, MC, V.

THE RENDEZVOUS—21 E. 52nd St. in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30. L noon-3. D 6-10:30. S 10:30-12:30. Br Sat.-Sun. noon-3. (M) AE, CB, DC, MC, V.

RUSSIAN BEAR—139 E. 56th St., 355-9080. Casual. Russian-American. Spcls: hot borsch, blini with red caviar, pelmeni, pirozhki. Res. sug. L Mon.-Fri. noon-3:30. D daily 5-midnight. Gypsy orchestra nightly. (M) AE, CB, DC, MC, V.

SAITO—305 E. 46th St., 759-8897. Casual. Japanese. Tatami & western style rooms. Sushi & tempura bars. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5:30-10, Sat. to 10:30. Complete D. Closed Sun. (I-M) AE, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and western seating for Japanese food. Res. sug. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan-Hunan. Spcls: sliced veal Hunan

style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, DC.

SICHUAN PAVILION—322 E. 44th St., 986-3775. Casual. Szechuan. Spcls: Chengdu style whole fish, Sichuan Pavilion beef duet, eggplant strips in garlic sauce. Res. sug. Open Mon.-Fri. 11:30-11 p.m., Sat.-Sun. from noon. (M) AE, CB, DC, MC.

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz steak, 4- to 5-lb lobster. Res. sug. Open Mon.-Thurs. noon-11, Fri. to midnight, Sat. 5-midnight, Sun. 4-11. (E) AE, CB, DC, MC, V.

TANG'S CHARIOT—236 E. 53rd St., 355-5096. Casual. Szechuan. Spcls: Szechuan lamb, marvelous beef, smoked duck. Res. sug. L daily noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sun. to 11. (M) AE, DC, MC, V.

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish-Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight. Ent. Tues.-Sat. evens. Closed Sun. (M) AE, CB, DC, MC.

TRATTORIA—Pan Am Bldg., at 45th St., 661-3090. Casual. Italian. Spcls: veal, pasta, homemade pastry & ice cream. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30. B Mon.-Fri. 7-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. Bull and Bear. Dress opt. British-American. Spcls: beef, seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10:30-12:30 a.m. Cocktails 5-1 a.m. (M-E). Peacock Alley Restaurant & Cocktail Lounge: Jacket required. Continental-nouvelle cuisine. Res. sug. B Mon.-Fri. 6:30-10:30, Sat. 7-10:30, Sun. 8-10:30. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11:30-2:45. Ent. Cole Porter's own piano Tues.-Sat. 6-2 a.m., Sun. 11:30-2:45. (M-E). Cocktails Mon.-Sat. 11 a.m.-2 a.m., Sun. from noon. Oscar's: Casual dining and snacks. B Mon.-Sat. 7-11:30, Sun. to noon. L Mon.-Sat. 11:30-3, Sun. noon-5. D 5-9:30. Complete D. Snacks or S to 11:45 p.m. Cocktails noon-11:45. Sir Harry's Bar: Cocktails daily 1 p.m.-3 a.m. Juke Box. The Hideaway: Cocktails Tues.-Sat. 5-1 a.m. Pianist 9-1 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Three dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30. Br Sun. noon-2:15. Late S buffet 9:30-12:30. Free D parking 5:30-1 a.m. Cover at L & D. (M) AE, CB, DC, MC, V.

ARAGAWA—36 W. 56th St., 541-5137. Jacket required. Continental-American. Spcls: steak, veal chops, charcoal broiled chicken. Res. nec. L Mon.-Sat. 11-3. D Mon.-Sat. 5-11. Closed Sun. (E) AE, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 4:30-11. Pre-theater D. Closed Sun. (M-E) AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Dress opt. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (M-E) AE, CB, DC, MC, V.

BILL HONG'S—133 W. 52nd St., 581-6730. Dress opt. Cantonese. L Mon.-Fri. 11:30-3, Sat. noon-3. D Mon.-Thurs. 3-1 a.m., Fri.-Sat. to 2, Sun. 2 p.m.-1:30 a.m. (I-M) AE, CB, DC, V.

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D daily 5:30-11. Complete L & D. Free D parking. (M) AE, DC, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: prime sirloin, veal chop, jumbo shrimp. Res. sug. Open Mon.-Fri. noon-2 a.m., Sat.-Sun. from 5. Ent. Wed.-Sun. (M) AE, CB, DC, MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. (M) AE, DC, MC, V.

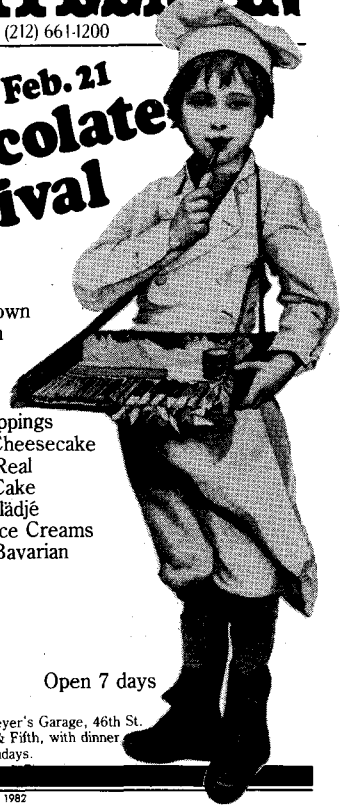
CAFFE FONTANA—811 Seventh Ave., at 52nd St., in Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. (M) AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No Credit Cards.

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- ★ 2 Frusen Glädje Chocolate Ice Creams
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RESTAURANT DIRECTORY

DU MIDI—311 W. 48th St., 582-6689/974-9097.
Casual. French. L Mon.-Sat. noon-2:30. D Mon.-Sat.
3-11:30, Sun. 4-11. Pre-theater D 5-9. (M)
AE, CB, DC, MC, V.

EL JEREZ—234 W. 56th St., 765-4535. Dress opt.
Spanish. Spcls: paella, mariscadas. Res. sug. L Mon.-
Fri. noon-3. D daily 3-11. (I-M) AE, DC, MC, V.

FALSTAFF—870 Seventh Ave., at 56th St., in the NY
Sheraton Hotel, 247-8000. Pub-style. Spcl: 20-oz
steak. L Mon.-Fri. noon-2:30. D daily 5:30-11. Com-
plete D. Pianist Mon.-Fri. (M) AE, CB, DC, MC, V.

FOOD AMONG THE FLOWERS—18 W. 56th St.,
541-9039. Jacket & tie required. French nouvelle
cuisine. Spcls: lobster tail Wellington, poulet sauté
with champagne & vinaigrette, crisp duckling with
honey baked banana. Res. nec. L Mon.-Sat. noon-3.
D Mon.-Sat. 5-11, Sun. noon-11. Bar 3-7. (M)
AE, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126.
Casual. French. Res. sug. L daily noon-3. D Mon.-Sat.
5-11, Sun. from 4:30. Complete L & D. (M)
AE, CB, DC, MC, V.

GALLAGHER'S STEAK HOUSE—228 W. 52nd St.,
245-5336. Dress opt. American. Spcls: hickory
broiled sirloin, seafood. Res. nec. Open noon-mid-
night daily. (M-E) AE, CB, DC, MC, V.

GEORGES REY—60 W. 55th St., 245-6764. Casual.
French. Spcls: duckling, crepes maison, steamed
vegetables, poached fish fillet. Res. sug. L Mon.-Fri.
noon-4. D Mon.-Fri. 5:30-11, Sat. to 11:30, Sun. to
10:30. S 10-11. Complete L & D. (M)
AE, DC, MC, V.

GREAT AUNT FANNY'S—340 W. 46th St.,
765-7374. Casual. Continental-American. L daily
noon-4. D Mon.-Sat. 4-12:30, Sun. 1-10. Bar open 1
hr later. (I-M) AE, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St.,
765-8981. Dress opt. American. Spcls: steak, fresh
seafood. Res. sug. Open daily noon - midnight (M)
AE, DC, MC, V.

IROHA—731 Seventh Ave., bet. 48th & 49th Sts.,
398-9049. Casual. Japanese. Spcls: sushi, sukiyaki,
tempura. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:45,
Sat.-Sun. noon-11:45. (I) AE, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/
586-5950. Jacket required. Italian-Continental.
Spcls: veal chop Pavilion, steak Pavilion, piccata
Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat.
5:30-11. Complete L & D. Private parties. Closed
Sun. (M) AE, CB, DC, MC, V.

JOES PIER 52—144 W. 52nd St., 245-6652. Casual.
Spcls: seafood and steak. Res. sug. Open Mon.-Sat.
noon-2 a.m., Sun. to 1 a.m. Spec. L Mon.-Fri. noon-3.
Ent. nightly. (M) AE, CB, DC, MC, V.

KONA TIKI—163 W. 52nd St., 246-5656. Casual.
Hawaiian-American. Spcls: shredded duck with Chi-
nese vegetables, sirloin & king crab leg. Res. sug.
Open Sun.-Thurs. 11:45-3 a.m., Fri.-Sat. to 4 a.m.
Dancing from 10. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650.
Casual. French bistro. Spcls: French hamburger,
omelettes, fresh fish, chocolate fondue. Open daily
11:30 a.m.-midnight. (I) AE.

LA GRILLADE—845 Eighth Ave., at 51st St.,
265-1610. Casual. French. Spcls: 7 varieties of fish,
roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D
Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D.
(M) AE, DC, MC, V.

LE CHAMBERTIN—348 W. 46th St., 757-2154.
Dress opt. French restaurant with wine cave. Res. sug.
L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to
11. After-theater dining. Private parties. Closed
Sun. & holidays. (M) AE, DC, MC, V.

LE QUERCY—52 W. 55th St., 265-8141. Dress opt.
French. Spcl: steak au poivre flambé. Res. nec. L
Mon.-Sat. noon-3. D Mon.-Sat. 5-10. Complete L & D.
Closed Sun. (M) AE, CB, DC, MC, V.

LE VERT GALANT—109 W. 46th St., 582-7989.
Jacket required. French. Spcls: onion soup, rock cor-
nish hen, côtes de veau farci, Maurice's special
cheesecake. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-
Sat. 5-midnight. Private parties. Ent. Closed Sun. (M)
AE, CB, DC, MC, V.

MAURICE—119 W. 56th St., in the Hotel Parker
Meridien, 245-7788. Jacket required. French.
Spcls: mille-feuille de ris de veau, salad of lobster,
tourte de faisán. Res. sug. L Mon.-Fri. noon-2:30. D
daily 6-11:30. Pre-theater D 6-7. Complete L. (E)
AE, CB, DC, MC, V.

MERCURIO—53 W. 53rd St., 586-4370. Casual.
Northern Italian-Continental. Spcls: pollo Bolo-
nese, costoletta Milanese. Res. sug. L Mon.-Sat. noon-
3. D 3-midnight. Free parking after 6 p.m. Parties.
Closed Sun. (M-E) AE, CB, DC, MC, V.

MILDRED PIERCE—345 W. 46th St., 582-4801.
Casual. American-Continental. Spcls: broiled brie
with fruit, chili, fresh pasta, rack of lamb. Res. sug. L

Tues.-Sat. noon-4. D daily 5-midnight. S daily to 2
a.m. Br Sun. noon-4. Pianist Thurs.-Sat. (M)
AE, DC, MC, V.

MOVENPICK—790 Seventh Ave., at 51st St.,
582-0716. Casual. Continental. Spcls: bratwurst ro-
sti, boeuf bouelle, emmentaler zurechoese. Res. sug.
Open daily 7 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

NEW YORK HILTON—Ave. of the Americas &
53rd St., 586-7000. Hurlingham's: Dress opt. Inter-
national cuisine. Res. sug. B Mon.-Fri. from 7:30 a.m.,
Sat.-Sun. from 8. L daily noon-2:30. D & S 5-11:30.
Pianist nightly 6-11:30. (M) Sybils: Res. sug. Buffet
L Mon.-Fri. noon-2:30. Br Sat.-Sun. 11:30-3. D & S
nightly 8-11:30. Cocktails and dancing to 4 a.m. Mi-
rage Lounge: open for cocktails 11:30 a.m.-2 a.m.,
Sun. from noon. Pianist daily 5-midnight. Kismet
Lounge: Cocktails daily 5-1 a.m. Ent. 6-midnight.
International Promenade: Cocktails 11:30 a.m.-3
a.m., Sun. from noon. Afternoon tea. (M)
AE, CB, DC, MC, V.

O'LUNNEY'S STEAK HOUSE—12 W. 44th St.,
840-6688. Irish-Continental. Spcls: Irish lamb stew,
corned beef & cabbage. Open Mon.-Fri. 11 a.m.-mid-
night, Sat. from 5:30. Closed Sun. (I)
AE, DC, MC, V.

ORSINI'S—41 W. 56th St., 757-1698. Formal. Italian.
Spcl: fettuccine porcino. Res. nec. L Mon.-Sat. noon-
3. D Mon.-Sat. 5:30-1 a.m. S 10:30-1 a.m. Closed Sun.
(M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St., 247-3491/247-3492.
Jacket required. Italian. Spcls: veal rollatine marsala,
spendino Romano. Open Tues.-Thurs., Sun. noon-
10:45, Fri.-Sat. to 11:45. Closed Mon. (I-M)
AE, DC, V.

PROMENADE CAFE—Rockefeller Ctr., 757-5731.
Casual. American-Continental. Spcls: roast prime
ribs, chops, salads. L Mon.-Fri. 11:15-3. D daily
4:30-10:15. Br Sat.-Sun. 11:15-3. Private party room
for 200. (M) AE, CB, DC, MC, V.

RAGA—57 W. 48th St., 757-3450. Casual. Indian.
Spcls: lobster malbar, gosht vindaloo, murghe
tikka. Res. sug. L Mon.-Fri. noon-3. D daily
5:30-11:15. Pre-theater & post-theater D. Ent. Mon.-
Sat. (M) AE, CB, DC, MC, V.

RAINBOW ROOM—30 Rockefeller Plaza, 65th
floor of RCA building, 757-9090. Jacket & tie re-
quired. French-Italian. Res. sug. Cocktails Mon.-Fri.
from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10
(open till midnight), Tues.-Sat. to 11:30 (open till 1
a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun.
11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-
Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7.
(M) Rainbow Grill: Jacket required. Redesigned
nightclub offering French-Italian menu. Res. sug. D
Mon.-Thurs. 7:30-11:30, Fri.-Sat. to 12:30. Shows
Mon.-Sat. 9:15 & 11:30 (show cover). (M)
AE, CB, DC, MC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in Sher-
aton Centre Hotel, 581-1000. Formal. Northern
Italian. D daily 6-11:30. Cocktails from 5:30. Com-
plete D. Pianist Eddie Heywood Mon.-Sat. 7-11. (E)
AE, CB, DC, MC, V.

ROMEO SALTA—30 W. 56th St., 246-5772. Jacket
required. Northern Italian. Spcls: homemade pasta,
seafood, veal. Res. nec. Open Mon.-Sat. noon-11:30.
Private parties for 60. Closed Sun. (E)
AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket re-
quired. Northern Italian. Spcls: zuppa di pesce,
paglia e fieno, veal magenta. Res. sug. L Mon.-Fri.
noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L.
Closed Sun. (E) AE, CB, DC, MC, V.

THE SLATE STEAK HOUSE—852 Tenth Ave., at
56th St., 581-6340. Casual. Steak & prime ribs in
upstairs room. Res. sug. L Mon.-Fri. 11:30-3. D daily
5-midnight. (M) AE, CB, DC, MC, V.

SPINDLETOP—254 W. 47th St., 245-7326. Dress
opt. Continental. Spcls: steak, prime ribs, seafood.
Res. sug. L daily 11:30-4. D daily 4-1 a.m. After thea-
ter supper. No-smoking room. Parties for 10-300. Pi-
anist nightly. (M-E) AE, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet.
53rd & 54th Sts., 245-7850. Casual. Spcls: smoked
& cured pastrami, corned beef, homemade blintzes,
stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11
a.m. (I) No Credit Cards.

SWISS CENTER RESTAURANTS—4 W. 49th St.,
247-6545. Dress opt. Swiss specialties. Upstairs, the
Swiss Pavilion: Res. sug. L Mon.-Fri. noon-2:30. D
Tues.-Fri. 5:30-10, Sat. to 11. (M-E) Downstairs,
Fondue Pot: L noon-2:30. D Mon.-Fri. 5-9, Sat. noon-
6. (I-M) Bell Bar and Lounge: L Mon.-Fri. 11:30-3.
Free parking Mon.-Fri. after 5:30. Closed Sun. (M)
AE, CB, DC, MC, V.

WARWICK HOTEL—54th St. & Ave. of the Ameri-
cas, 247-2700. Sir Walter's: Continental. L Mon.-
Sat. 11:30-2:30. D Mon.-Fri. 5-11, Sat.-Sun. to 10. Br
Sun. 11:30-3. (M) Bar & Lounge: American. L
Mon.-Fri. 11:30-2:30. S 10:30-1 a.m.
AE, CB, DC, MC, V.

RESTAURANT DIRECTORY

57th-60th Streets

BEEFSTEAK CHARLIE'S—Third Ave. at 58th St., 688-9688. Casual. American. Spcls: steak, barbecued baby back ribs, incl. shrimp & salad bar, beer, wine or sangria with dinner. L Mon-Sat 11-4. D daily 4-11. (I-M) AE, DC, MC, V.

DA CESARE—151 E. 60th St., 838-7995. Jacket required. Italian. Spcls: pappardelle alla messalina, carrie di vitello alla Cesare, pollo alla lucullio. Res. sug. Open Mon-Thurs. noon-10:30, Fri-Sat to 11:30. Guitarist Tues-Sat. Private parties. Closed Sun. (M) AE, MC, V.

DODIN-BOUFFANT—405 E. 58th St., 751-2790. Formal. French. Spcls: saucisson de legumes, foie de veau panée au graine de moutarde. Res. nec. D only Tues-Sun. 6:30-10. Closed Mon. (E) AE, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: wild game festival (2/1-13), pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon-Fri. noon-3. D Mon-Sat 5-midnight. Closed Sun. (M) AE, DC, MC, V.

GAYLORD—50 E. 58th St., 759-1710. Dress opt. Northern Indian. Clay cooking. Res. sug. L Mon-Fri. 11:30-3. D nightly 5:30-11. (I-M) AE, CB, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues-Fri. noon-3. D Tues-Fri. 3-midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. (M) AE, CB, DC, MC, V.

HISAE'S—45 E. 58th St., 753-6555. Casual. Continental-Oriental. Spcls: sautéed mixed vegetables with melted cheese, whole sea bass with ginger and black beans, roast duck with east and west sauce. Res. sug. L Mon-Fri. noon-4. D Sun-Thurs. 4-midnight, Fri-Sat. to 1 a.m. Private parties. Pianist Mon-Sat. (M) AE, CB, DC, MC, V.

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon-Sat. noon-midnight. (M) AE, CB, DC, MC, V.

LE BIARRITZ—325 W. 57th St., 757-2390. Casual. French. Spcls: gigot aux flageolets, contre-filet, poularde aux chanterelles. Res. sug. L Mon-Fri. noon-3. D Mon-Fri. 5-11, Sat. to midnight. Complete D. Closed Sun. (M) AE, DC, V.

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse serving steak only. D daily 5:30-11. Complete D. (M) AE, DC.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 223-5100. Recreation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon-Sat 11-3. D Mon-Thurs. 5:30-7:30. High tea Mon-Fri. 3-5. Closed Sun. (M) AE.

NEARY'S PUB—358 E. 57th St., 751-1434. Jacket required. Irish-American. Spcls: steak, chops. L Mon-Sat. noon-3:30. D Mon-Thurs. 5-1, Fri. to 1:30, Sat-Sun. 4-1. Br Sun. noon-3:30. (M) AE, CB, DC, MC, V.

NIRVANA—30 Central Park So., 752-0270. Casual. Indian-Bengali-Pakistani. Res. sug. Open daily noon-1 a.m. Complete L & D. Live sitar music daily 7-10:30, Fri-Sat. to 11 (no cover). (M) AE, CB, DC, MC, V.

PLAZA ESPANA—130 W. 58th St., 757-6434. Casual. Spanish. Spcls: pollo al ajillo, veal Sevilliana. Res. sug. L Mon-Fri. noon-3. D Mon-Fri. 5-11, Sat. to 11:30. Closed Sun. (M) MC, V.

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. Edwardian Room: Dress opt. Continental. Res. nec. B Mon-Fri. 7-11, Sat-Sun. to 11:30. Br Sun. noon-3. L Mon-Sat. noon-3. Pre-theater D 5:30-7:30. D daily 6-10. S daily 10-12:30. Roger Stanley trio for dancing Tues-Sat. 6-12:30. (M-E) Oak Bar: Casual. Sandwich menu Mon-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. Oak Room: Dress opt. Continental. Spcl: migonettes of lobster à la Nantua. Res. nec. L Mon-Fri. noon-3. D Mon-Fri. 6-10, Sat-Sun. to 11. (E) Oyster Bar: Casual. Fresh seafood. Res. nec. Open Mon-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (I-E) Palm Court: Dress opt. Continental. Res. nec. B Mon-Sat. 7:30-10:30. Coffee service Mon-Sat. 11-noon. Br Sun. 11-2:45. L Mon-Sat. noon-2:30. Afternoon tea Mon-Fri. 3:30-8, Sat-Sun. 4-8. "After 8" Mon-Fri. 8-1 a.m., Sat. to 2, Sun. to midnight. Music daily. (E) Trader Vic's: Dress opt. Continental-Polynesian. Res. nec. L Mon-Fri. 11:30-2:30. Cocktails and hors d'oeuvres Mon-Fri. 4-1 a.m., Sat. 3-2 a.m., Sun. 4-midnight. D Mon-Thurs. 5-midnight, Fri-Sat. to 12:30, Sun. 4-11:30. (M-E) AE, CB, DC, MC, V.

PRONTO RISTORANTE—30 E. 60th St., 421-8151. Dress opt. Northern Italian. Spcl: fettuccine Pronto. Res. sug. L Mon-Sat. 11:30-4:30. D Mon-Sat. 5-midnight, Sun. 4-11. (M) AE, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: roast duck, lobster in port sauce, fillet of veal in green-peppercorn sauce. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 8-midnight. Pre-theater D 6-8. Closed Sun. (E) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open Sun-Fri. 11:30 a.m.-1 a.m., Sat. to 2 a.m. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

SHAH JAHAN—980 Eighth Ave., bet. 57th & 58th Sts., 586-4180. Casual. Indian Moghlai. Spcls: tandoori chicken, duck masala, lamb vindaloo. Res. nec. L Mon-Fri. noon-2:30. D daily 5-midnight. Ent. Fri-Sat. (M) AE, MC, V.

THURSDAY'S—57 W. 58th St., 371-7777. Casual. Spcls: fish, steak, burgers. Res. sug. Continuous menu from noon. Spec. champagne Br Sun. noon-4. Dancing after 10 p.m. & Br Sun. (I) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costoletta alla Milanese, cappelli d'angelo all'ortlane. Res. nec. L Mon-Fri. noon-3. D daily 5-midnight. (M) AE, DC, MC, V.

TOP OF THE PARK—W. 60th St. & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon-Fri. 5-10, Sat. to 10:30. Complete D. Closed Sun. (M) AE, CB, DC, MC, V.

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 5-midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Mid-East/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues-Sat. 7-9:30. Closed Sun. & Mon. (M) No Credit Cards.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental-American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger & soy sauce, pork tenderloin with peanut sauce, stuffed veal chop. L Mon-Fri. 11:30-4. D Mon-Thurs. 5-midnight, Fri. to 1, Sat. 6-1, Sun. 6-midnight. Br Sat-Sun. 11:30-4. (I-M) AE, CB, MC, V.

CAPRICCIO—33 E. 61st St., 759-6684. Dress opt. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon-Fri. noon-3. D Mon-Fri. 5-11, Sat. 4:30-11:30. Closed Sun. & holidays. (M) AE, CB, DC, MC.

CARLYLE HOTEL—76th St. & Madison Ave., 744-1600. Cafe Carlyle: Formal. Res. nec. Buffet L Mon-Sat. noon-3. D Tues-Sat. 7-1 a.m., Sun. from 6 p.m. Buffet Br Sun. noon-3. Ent. Tues-Sat. Carlyle Restaurant: French cuisine. B daily 7-11 a.m. L daily noon-3. D daily 6-11. Br Sun. noon-3. (M-E) AE, CB, DC, MC, V.

CLAUDE'S—205 E. 81st St., 472-0487. Formal. French. Res. nec. D only Mon-Sat. 6-10:15. Closed Sun. (E) AE, DC, MC, V.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. Formal. Chinese cuisine. Res. nec. L Mon-Sat. noon-3. D Sun-Thurs. 5-midnight, Fri-Sat. to 12:30. Br Sun. noon-5. Seafood Room: Formal. Oriental Seafood. D daily 5:30-1:30. Res. sug. Sushi & Sashimi Bar: Open daily from 6 p.m. Aquarium Lounge: Ent. Tues-Sat. (M-E) AE, DC.

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, omelettes, salad. Open daily 11:30 a.m. to legal closing. Br Sat-Sun. 11:30-4. (I) AE, CB, DC, MC, V.

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon-Sat. 10-3:30. D Mon-Thurs. 3:30-11, Fri-Sat. to midnight, Sun. 10 a.m.-11 p.m. Complete L & D. (I-M) AE, DC.

L'ANGOLETTO—1491 Second Ave., at 78th St., 861-4146. Casual. Northern Italian. Spcls: gnocchi tre colore, zuppa de pesce, cannelloni, scaloppine al Angoletto. Res. nec. L Mon-Fri. noon-3. D Mon-Sat. 5:30-11:30, Sun. 1-10. Private parties for 50. (M) AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce cherrillot. Res. nec. L Mon-Sat. noon-2:30. D Mon-Sat. with seatings at 7 & 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE COUP DE FUSIL—160 E. 64th St., 751-9110. Dress opt. Nouvelle cuisine. Res. sug. L Mon-Fri. noon-2:30. D Mon-Thurs. 5:30-10:30, Fri-Sat. to 11:30. Closed Sun. (M-E) AE, DC, MC, V.



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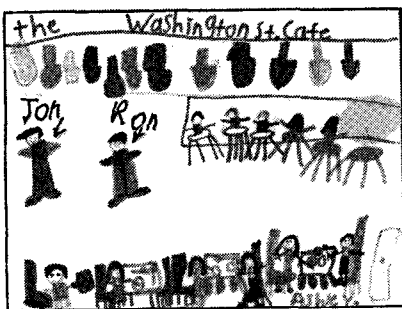
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RESTAURANT DIRECTORY

LION'S ROCK—316 E. 77th St., 988-3610. Casual. Continental. Spcls: shrimp with honey mustard, roast quail with raisin & sausage stuffing. Res. sug. D only Mon.-Sun. 5-midnight. Br Sun. 11:30-4. (I-M) AE, DC, MC, V.

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: seafood Savannah, old fashioned chicken pot pie. Res. sug. Open Mon.-Sat. 11:30 a.m.-11:30 p.m. Br Sun. 11:30-4. D Sun. 4-10. (M) AE, CB, DC, MC, V.

MARTY'S—1265 Third Ave., at 73rd St., 249-4100. Casual. American. Spcls: prime ribs, steak, and seafood. Res. sug. D Mon.-Fri. 5-midnight, Sat. to 1 a.m., Sun. 4:30-11. Br Sat.-Sun. noon-3. Piano bar. Jazz ent. (M) AE, MC, V.

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. Continental. Spcls: goulouette of sole, breast of chicken Virginia, steamed shrimp, feuilleté of scallops. Res. sug. L Mon.-Fri. noon-5. D Mon.-Sat. 5-1:20 a.m., Sun. to 12:20. Br Sat. noon-5. Sun. from 11. (M-E) AE, CB, DC, MC, V.

MEAT BROKERS—1153 York Ave., at 62nd St., 752-0108. Casual. Steakhouse. Spcls: USDA prime steak, chops, ribs, fresh fish daily, salad bar with D Mon.-Thurs. 5-midnight, Fri.-Sat. to 1 a.m., Sun. 4-11. Free 2-hr parking. (I-M) AE, CB, DC, MC, V.

NANNI AL VALLETTO—133 E. 61st St., 838-3939. Dress opt. Italian. Spcls: angel's hair primavera, veal chop alla Nanni with mushroom sauce. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, CB, DC, MC, V.

PEACHES—353 E. 77th St., 249-8511. Casual. Continental. Spcls: pasta with mussels, basil & tomato sauce, fresh fish, veal scallop glaze de viande. Res. sug. L daily noon-4. D daily 6-11. (M) AE, CB, DC, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St., 838-8000. Cafe Pierre. Formal. French-International. Spcl: authentic Indian curries at L. Dancing nightly. Res. sug. L & D noon-12:30 a.m. Br Sun. noon-3. Yellow Bird Room: B only daily from 6:30. The Rotunda: English afternoon tea Mon.-Fri. 3-6:30. (M-E) AE, CB, DC, MC, V.

THE REGENCY—Park Ave., at 61st St., 759-4100. Le Restaurant. Dress opt. Continental. Spcls: red snapper en croûte, mignon of lamb Breton. Res. sug. B daily 7-11. L daily noon-3. D daily 6-10:30. (E) AE, CB, DC, MC, V.

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. Continental. Spcls: brook trout stuffed with crabmeat, veal Oscar, barbecued St. Louis back-ribs. Res. sug. D Sun.-Thurs. 4-midnight, Fri.-Sat. to 1 a.m. Br Sat.-Sun. 11-4. (M) AE, DC, MC, V.

UNCLE TAI'S—1059 Third Ave., bet. 62nd & 63rd Sts., 838-0850. Casual. Hunan. Spcls: cubed lamb with mushrooms, mustard shrimp, lobster with black-bean sauce. Res. sug. Open Sun.-Thurs. noon-11, Fri.-Sat. to 11:30. Free 2-hr. parking. (M) AE, DC, MC, V.

WOODS—718 Madison Ave., bet. 63rd & 64th Sts., 688-1126. Casual. Continental. Spcls: steamed vegetable plate, pasta. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Closed Sun. (M) AE, CB, DC, MC, V.

Above 60th Street, West Side

ALLEGRO CAFE—Avery Fisher Hall, Lincoln Ctr., 874-7000. Casual. American-Continental. Spcls: roast prime ribs, roast duckling. Open daily noon-8. (M) Adagio Buffet: Open performance nights 5:30-8. (M) AE, DC, MC, V.

BEEFSTEAK CHARLIE'S—68th St. & Broadway, 787-2500. Casual. American. Spcls: steaks, barbecued baby-back ribs, incl. shrimp & salad bar, beer, wine or sangria. D Mon.-Thurs. 4:30-10:30, Fri. to 11:30, Sat. 4-11:30, Sun. 4-10:30. Spcl. child's D. (I-M) AE, DC, MC, V.

BROADWAY BAY—2178 Broadway., at 77th St., 362-5234. Casual. Seafood. Spcls: lobster, pasta. Open Mon.-Sat. 11:30-1 a.m., Sun. 3-midnight. (I-M) AE, DC, MC, V.

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh fish, seafood. D only Mon.-Thurs. 4-2

a.m., Fri.-Sat. to 2:30 a.m., Sun. 3-1 a.m. Pianist nightly. Private parties. (M) AE, CB, DC, MC, V.

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental-Italian. Spcls: tortellini alla Nonna, chicken scarpriello, prime ribs. Res. sug. L Mon.-Fri. 11:30-5. D daily 5-1 a.m. Br Sat.-Sun. 11:30-5. Ent. Tues.-Sat. (M) AE, CB, DC, MC, V.

TICKER'S STEAK HOUSE WEST—320 Columbus Ave., at 75th St., 799-4073. Casual. Spcls: steak, chops, seafood. Res. sug. L Mon.-Fri. 11:30-3:30, D Sun.-Thurs. 4-after midnight. S Fri.-Sat. 4-4. Mon.-Thurs. spcl. D menu. Jazz Fri. & Sat. (I-M) AE, DC, MC, V.

VICTOR'S CAFE—240 Columbus Ave., at 71st St., 595-8599. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 10 a.m.-1 a.m. (M) AE, CB, DC, MC, V.

Brooklyn

BEEFSTEAK CHARLIE'S—3121 Ocean Ave., 934-0321. Casual. Pub setting for beef spcls. Open 7 days. D Mon.-Fri. from 5 p.m., Sat. from 4, Sun. from 1. Spcl. child's D. Also 2133 Ralph Ave. at George-town Shopping Ctr., 241-5600. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria; and baked potato. Child's D. Bay Ridge Third Ave. & 96th St., 745-6200. Beef, chicken, & seafood spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. free shrimp & salad bar; unlimited beer, wine, or sangria; baked potato. Child's D. (I-M) AE, DC, MC, V.

GAGE & TOLLNER—374 Fulton St., 875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.-Fri. 11:30-9, Sat. 4-11, Sun. noon-9. Private parties. Pianist Fri.-Sun. (M) AE, CB, DC, MC, V.

LISANNE—448 Atlantic Ave., bet. Nevins & Bond Sts., 237-2271. Casual. French. Spcls: poached salmon with sorrel sauce, veal chop with morels, cornish hen stuffed with zucchini & cheese. Res. nec. D Tues.-Sat. 6-10:30, Sun. 4-10. Closed Mon. (M) AE, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., 624-8984. Jacket required. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpriello, baked clams. Res. sug. Open Sun.-Thurs. 11 a.m.-midnight, Fri.-Sat. to 3 a.m. Free valet parking. (M) No Credit Cards.

THE RIVER CAFE—1 Water St., 522-5200. Dress opt. American. Spcl: fresh fish. Res. nec. Open daily noon-midnight. Bar til 3 a.m. Pianist nightly. (E) AE, DC, MC, V.

Queens

AMBER LANTERN—Flushing, 150-24 Northern Blvd., 445-9500. Dress opt. Continental-American. Spcls: veal zangara, fresh fish daily. Res. sug. Open Sun.-Thurs. noon-midnight, Fri.-Sat. to 2 a.m. Br Sun. 11-3. Ent. & dancing. Private parties 10-200. (M) AE, CB, DC, MC, V.

BEEFSTEAK CHARLIE'S—Flushing, 3122 Far-ington St., Whitestone Shopping Ctr. at Linden Pl., 359-2080. Casual. Features beefsteak, sirloin, daily fish spcls. D Mon.-Sat. from 5, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Child's D. Forest Hills 1 Station Square., at Forest Hills Inn. 793-5555. Pub setting with beef & rib spcls. Mon.-Sat. from 4:30, Sun. from 1. D incl. shrimp & salad bar; beer, wine, or sangria. Spcl. child's D. Bellerose 248-15 Union Tpke. Open 7 days. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 11, Sun. 1-9:30. Spcl. child's D. (I-M) AE, DC, MC, V.

SEVEN SEAS—Flushing, 167-01-07 Union Tpke., 969-7070. Casual. Chinese-Polynesian. Spcl: Mon-golian steak. L Mon.-Sat. 11:30-4. D Mon.-Thurs. 4-midnight, Fri.-Sat. to 2 a.m., Sun. noon-midnight. (I-M) AE, CB, DC, MC, V.

SILVER STAR—Jackson Heights, 90-24 Astoria Blvd., 672-1389. Casual. Italian-American. L Mon.-Fri. 11:30-2:30. D Mon.-Sat. 3-10, Sun. 1-9. Complete D. (I-M) AE, CB, DC, MC, V.

SUSHI KAZU—Flushing, 41-32 Main St., 939-4004. Japanese. Tatami room. Sushi bar. Spcl: shabu shabu. D Mon.-Tues., Thurs.-Fri. 5-11, Sat. noon-11, Sun. noon-10. Complete D. Free parking. Closed Wed. (I-M) AE, DC, MC, V.

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 762-7355. Casual. Northern Italian. Res. sug. L & D Tues.-Fri. noon-11, Sat. 4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-M) AE, DC, MC, V.

NIGHTLIFE

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

Pop/Jazz

JAZZLINE 423-0488.

Call for latest information as to when and where they're playing.

BLUE NOTE—131 W. 3rd St., 475-8592. Three shows nightly, beginning at 10. 2/2-7, Red Garland Trio. 2/9-14, Bob Brookmeyer & Mel Lewis Quartet. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. Shows at 9 & midnight. 2/3, Taj Mahal. 2/4-6 Gil Scott-Heron & The Midnight Band. 2/11, New Grass Revival; Tony Trishka & Skyline. No credit cards.

CHILE'S—142 W. 44th St., 840-1766. Chili parlor with entertainment by blues singers. 2/1, Tom Gemel. 2/3, Jeff Hacman; Jeff Izzo. 2/5, Judy Columbo. 2/6, The Gizmos. AE, CB, DC, MC, V.

CODY'S—16th St. & Sixth Ave., 620-0377. 2/2, Blue Sparks from Hell. 2/3, 6, Truckers Delight. 2/4, 5 Silversprings. AE, V.

THE COOKERY—University Pl. at 8th St., 674-4450. Sun.-Mon., singer pianist Arthur Siegel. 2/2-13, singer/pianist Michael Moriarty and his Trio. Tues.-Sat. at 9 & 11. MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon., Irish Session. 2/4, Stivers and Becker. 2/6, Tony Trishka and Skyline. Shows at 8:15.

No credit cards.
EDDIE CONDON'S—144 W. 54th St., 265-8277. Balaban & Cats, Mon.-Sat., 8:30-2 a.m. 2/7, Lynn Welshman Tentet. AE, DC, MC.

FAT TUESDAYS—190 Third Ave., 533-7902. 2/2-14, Stan Getz Quartet, nightly at 9 and 11, with extra shows on Fri. & Sat. at 1 a.m. AE, MC, V.

R.T. FIREFLY—Bleecker St. at Broadway, 254-3130. Small room with a restaurant upstairs. 2/1, X-tra; New Race. 2/2, The Have. 2/4, Black Out. 2/5, The Droncos. 2/6, The Must featuring Michael Musto. Showtimes at 10:30 & 12:30.

No credit cards.
FOLK CITY—130 W. 3rd St., 254-8449. 2/2, Valerie Tyler and Eyes; Altamar; Midnight Rock Jam. 2/3, SFX; Taxi. 2/4, David Nichtern. 2/5, George Gerdes; Poez. 2/6, Ryo Kawasaki and the Golden Dragon. Shows at 9:30 & 11. No credit cards.

FREDDY'S—308 E. 49th St., 888-1633. Restaurant/bar/cabaret. 2/1, Jackie Harry. 2/2, Richie Hart. 2/3, Cathy St. John. 2/4-6, David Summers. 2/5, 6, Samantha Samuels. AE, DC, MC, V.

GINGER MAN—51 W. 64th St., 399-2358. Wed. Showcase, 9-midnight. The Harlem Blues & Jazz Band, featuring Bobby Williams, Eddie Durham, George James and others, Thurs. 9 & 10:30, Fri. & Sat. 9, 10:30 & midnight. Miss Rhapsody and Ram Ramirez join them on Thurs. AE, DC, MC, V.

THE GREAT GILDERSLEEVES—331 Bowery, 533-3940. Open seven days a week 9-4. 2/5, Pookie. No credit cards.

GREGORY'S—63rd St. & First Ave., 371-2220. Mon. & Tues., 10-3, Chuck Wayne Trio. Wed.-Sun., 10-3, Joe Puma Trio featuring Alicia Sherman. Mon.-Sat., 7-10, pianist Don Golson. 2/7, Kitt & Mike Moran. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., 242-0636. Music Room: Thru 2/6, John Wallowitch plays Tues.-Sat. from 6:30-8. AE, CB, DC, MC, V.

HORS D'OEUVRE—One World Trade Center, 938-1111. Tues.-Sat., 7:30-1:00 a.m., The Chuck Folds Trio play for dancing, alternating with pianist Judd Woldin. Sun. 4-midnight, Roger Paige Trio & Mon. 7:30-12:30, Roger Paige Trio alternating with Phil Della Penna. AE, DC, MC, V.

JAZZMANIA—40 W. 27th St., 532-7666. A loft with living-room environment, plus music & dancing. 2/5, 6, Mickey Tucker Sextet with Slide Hampton. No credit cards.

JIMMY RYAN'S—154 W. 54th St., 664-9700. Max Kaminsky and sextet Sun.-Mon. Spanky Davis & Sextet Tues.-Sat. AE, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric jazz and dining room with music starting at 10. 2/2-6, pianist Fred Hersch with Buster Williams on bass. Sun. & Mon. pianist Junior Mance with Marty Rivera on bass. AE, MC, V.

LUSH LIFE—184 Thompson St., at Bleecker St., 228-3788. Jazz club. 2/1, 2, Albert Dailey Quartet. 2/3-6, Joe Henderson Quartet featuring Joanne Brackeen. 2/7, Beaver Harris & Don Pullen Big Band.

MARTY'S—Third Ave. at 73rd St., 249-4100. Thru 2/6, Mort Sahl, Mon.-Thurs. at 9 & 11; Fri. at 10 & midnight, Sat. at 11. 2/8-27, Johnnie Ray returns. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 2/27, jazz pianist George Shearing, two sets Tues.-Sat. beginning about 9:15. Mon., The New Orleans Funeral & Ragtime Band. AE, DC, MC, V.

PALSSON'S—158 W. 72nd St., 362-2590. Wed.-Sat. at 9, "Forbidden Broadway", a musical comedy satire. AE, CB, DC, MC, V.

RED BLAZER, TOO—1576 Third Ave., 876-0440. Big Band Sound. Mon., Lynn Oliver. Tues., Vince Giordano. Wed., Alan Russell's Big Band with Sunny Gale. Thurs., Sun., Sol Yaged All-Stars. Fri., Dixieland Jazz Babies. Sat., Saturday Night Stompers. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat; Showtime, 11:30. 2/1, TBA. 2/2, Jean Beauvoir. 2/4, Bob January and his Satin Swing Orchestra. 2/5, 6, Fingerpritz. 2/8, Red Rockers. No credit cards.

SAVOY—141 W. 44th St., 921-9490. 2/3-6, Angela Bofill. AE, MC, V.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 2/1, 8, Ed Palermo Big Band. 2/2, Michael Mainieri & Warren Bernhardt Duo. 2/3, Roland Vazquez with Lenny Pickett. 2/4-7, James Moody. Music at 9:30, 11:30. MC, V.

S.N.A.F.U.—Sixth Ave. at 21st St., 691-3535. 2/2, Seizures. 2/3, Diane Bulgarelli. 2/4, Jamie Bartleson. 2/5, Roz Winter. 2/6, Marcos Esteban. 2/7, Nick Di Fabbio & John Di Pinto. AE, MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Pianist Mark Puricelli plays Mon.-Sat., 6-9. Eddie Chamblee, Sat., 1-5. Doc Cheatham, Sun., 3-7. 2/1, Tiny Grimes & Friends. 2/2-6, Eddie "Cleanhead" Vinson. 2/9-13, Pharaoh Sanders. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln Center eatery with entertainment. Thru 2/6, Gail Wynters sings, Tues.-Sat., at 10 & midnight. (Free parking!) AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. Thru 2/13, blues specialist Cousin Joe. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa meets Jazz every Mon. 2/1, Orchestra Harlow with Larry Harlow and jazz soloist David Valentin. 2/8, Luis "Perico" Ortiz; Bobby Rodriguez y la Compania with jazz soloist Nat Adlerley. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. 2/1, 8, Mel Lewis Big Band. 2/2-7, Mal Waldron. 2/4, Stars featuring Benny Bailey, Charlie Rouse, Ed Blackwell & Reggie Workman. No credit cards.

Country/Western

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country and western entertainment. Mon.-Fri. 11:30 a.m.-3 a.m., Sat. 7:30-3 a.m., Sun. 7:30-2 a.m. 2/1, Ronnie Hawkins & Johnny Copeland. 2/5, 6, Cabin Fever. 2/7, Kinky Friedman. 2/8, 9, New Riders of the Purple Sage. AE, CB, DC, MC.

SUNDOWN—227 E. 56th St., 755-1725. Country & Western music plus dancing nightly, from 8-4 a.m., shows at 10. 2/1, Bruce Sparks. 2/2, Cammie Harper. 2/3, Prairie Fire. 2/4, Saddle Tramp. 2/5, John Anderson. 2/6, Dixie Doughboys. 2/7, Soozie, High in the Saddle. No credit cards.

Comedy/Magic

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, 7 nights a week, with steadies Adrienne Tolsch and Bill Maher. AE, MC.

CITY LIGHTS NY—347 Amsterdam Ave., 580-1368. Comedy club/restaurant. Tues.-Thurs., Sun. at 9, Fri. & Sat. at 9 & 12. MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Impressionist Dennis Blair, Mon.-Sat. at 9:30 and midnight. Sun. at 9:30, talent showcase. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week; food; total informality. No credit cards.

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Professional magicians appear Fri. & Sat. No credit cards.

MONKEY BAR—60 E. 54th St., (in Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment 9:30-3 a.m. by comedians Mel Martin, Cozart and Roberts, and Jamie de Roy. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic, comedy, mime & music. Tues., Showcase. Wed., Pamela Smith. Thurs., Guy Davis. Fri. & Sat. comedians Chuck Sacci and Keith Thomas. Opens at 8:30; fun starts at 9. Closed Sun. & Mon. AE, MC, V.

Disco/Dancing

ADAM'S APPLE—1117 First Ave., 371-8650. Disco with bi-level dance floor. Open daily 4-4 a.m. AE, CB, DC, MC, V.

BARBIZON PLAZA LIBRARY—Sixth Ave. bet. 58th & 59th Sts., 247-7000. Lively discotheque, open Mon.-Fri. 4:30-3 a.m.; Sat. & Sun. 9-3 a.m. AE.

CACHACA—403 E. 62nd St., 688-8501. Dining room, plus dancing to authentic Brazilian pop music, with singer and trio after 11. Before 11 and between sets, American and Brazilian disco and carnival music. Open nightly except Mon. from 8-4 a.m. AE, CB, DC, MC, V.

ELECTRIC CIRCUS—100 Fifth Ave., 989-7457. A three-level complex, featuring disco, light show, local bands, live acts, everything! 2/5, Decoys. 2/6, Velvet Five. AE.

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 2/3, jazz singer Anne Marie Moss. Thru 2/27, Glen Covington. AE, CB, DC, MC, V.

ONDE'S—160 E. 48th St., 752-0200. Split-level supper club. Jerry Scott plays, for listening/dancing nightly (except Sun.) from 8. In the Lounge: pianist-singer Baba Mota. AE, DC, MC, V.

THE RED PARROT—617 W. 57th St., 247-1530. New club occupying a whole city block! Resident 20-piece orchestra plays from country-western to jazz. Open Wed.-Sun. Valet parking. No credit cards.

REGINE'S—502 Park Ave., 826-0990. Restaurant, Mon.-Sat., 6-midnight. Lively disco, open Mon.-Sat. from 10:30-4 a.m. AE, CB, DC, MC, V.

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant-bar, and is open for dancing, Thurs., Sat. & Sun. from 2:30; Wed. from 6, Fri. from 6:30. AE, V.

37TH ST. HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Irving Fields Trio, Mon.-Sat. from 7:30. AE, CB, DC, MC, V.

WEDNESDAY'S—210 E. 86th St., 535-8500. Disco/bar/restaurant in the form of a block-long underground village with all sorts of nightlife entertainment. AE, DC, MC, V.

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NIGHTLIFE

Floor Shows

CAROLINE'S—332 Eighth Ave., bet. 26 & 27th Sts., 924-3499. American-Continental restaurant with cabaret Tues.-Sat. 2/2, 9, Ruth Redland. 2/4, Mr. Allan Lozito. 2/5, 6, Michael Owen; James Mellon. AE, MC, V.

CHATEAU MADRID—48th St. & Lexington Ave. (in the Hotel Lexington). 752-8080. "Los Chavales" nightly at 9:30 & midnight, on Sat. 8:30, 11:30, & 1:45 a.m. Closed Mon. **Flamenco Suite**: An authentic Tablao Flamenco featuring dancers singers, and guitarists, from 10:30 AE, CB, DC, MC, V.

CLUB IBIS—151 E. 50th St., 753-3884. Continental restaurant with exotic decor. Thru 2/7, Eartha Kitt sings twice nightly 9 & 11:30, except Mon. 2/1, 8, when Juliette Koka sings Piaf. Upstairs: El Sultan, with bellydancers and mid-Eastern musicians, continuously from 10:30. AE, CB, DC, MC, V.

EL AVRAM—80 Grove St., 243-0602. Kosher Israeli-Mediterranean restaurant/nightclub, featuring a revue with Israeli singers and bellydancers. Two shows nightly. Closed Mon. & Fri. AE, DC, MC, V.

LA CHANSONNETTE—890 Second Ave., 752-7320. French restaurant, with Rita Dimitri singing Piaf-Brel-Aznavor, Mon.-Sat. Stanley Brilliant Trio for romantic music. AE, CB, DC, MC, V.

MICKEY'S—44 W. 54th St., 247-2979. Restaurant/bar/cabaret. On Mondays at 8, revue, *The Lord Loves Music*. 2/1, Wayne McCarthy. 2/3, Ed Dixon; Didi Dobbs. 2/4-6, Cissy Houston. AE, CB, DC, MC, V.

THE NEW BALLROOM—253 W. 28th St., 244-3005. Restaurant/cabaret. 2/2-28, Born Too Late - music from 30's & 40's featuring the Wide-spread Jazz Orchestra, The Manhattan Rhythm Kings, and Hilly Lilli and Lulu. Tues.-Sun. 9 & 11. Closed Mon. AE, MC, V.

ONCE UPON A STOVE—325 Third Ave., 683-0044. Skylight Room for dining & drinking. Upstairs in the Valentine Room, Mon.-Thurs. at 8, "From High Atop The Altoona Motor Hotel" a musical romp through the 20's, 30's & 40's. Talented waiters & waitresses perform Fri. & Sat., at 8 & 11. AE, DC, MC, V.

PANACHE—at The Magic Pan—1409 Ave. of the Americas, 765-5080. 2/2, 3, 9, *Painting The Clouds with Sunshine*. 1/4, 11, *Applesauce*. AE, MC, V.

PLAYBOY CLUB—5 E. 59th St., 752-3100. "Key" club restaurant (\$25 membership). Five floors of entertainment and dining, from disco in Hel's, to Greg Thompson's "Goodtime Follies" in the Cabaret. Reservations a must. DC, MC, V.

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Kicks*, French cabaret revue produced by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room**: Right across the hall, with the same stupendous view, Panama Francis and His "Savoy Sultans" play for dancing (exc. Mon.). AE, CB, DC, MC, V.

SIROCCO—29 E. 29th St., 683-9409. Thru 2/28, singer Gabi Shoshan and Aris San with Takis Theoglatis, Julie George, Christos Lambropoulos, (songs, bellydancers, bouzouki, etc.) nightly, exc. Mon., at 10 & 1 a.m. AE, DC, CB.

S.P.Q.R.—133 Mulberry St., 925-3120. Upstairs: Thru 2/18, cabaret featuring the Kenny Martel Concept, nightly at 9:30 & 11:30. Dancing to the Lynx Trio. AE, CB, DC, MC, V.

Hotel Rooms

ALGONQUIN—59 W. 44th St., 840-6800. Oak Room: Steve Ross, his piano, his songs, every Wed.-Sat. 9 to 1 a.m., Sun. from 5:30. AE, CB, DC, MC.

CARLYLE—Madison Ave. & 76th St., 744-1600. Cafe: Thru 2/6, Jonah Jones and His Quartet, Tues.-Sat., 10 & midnight. *Bemmelmans Bar*: Barbara Carroll plays Mon.-Sat., from 9:30. AE, CB, DC, MC, V.

GRAND HYATT—Park Ave., at 42nd St., 883-1234. *The Crystal Fountain*: Contemporary restaurant with string quartet Mon.-Sat. *Trumpet's*: Elegant nouvelle-cuisine restaurant with pianist Bob Solone, Thurs.-Fri. 5:30-10:30, Sat. 8:30-1:30. AE, CB, DC, MC, V.

HILTON—53rd St. & Sixth Ave., 586-7000. *Kismet* Lounge: singer pianist Karen Natter from 6 to midnight, Sun.-Thurs. *Mirage*: Roland Granier de Lafayette plays piano Tues.-Sat., 5-midnight, replaced Sun. & Mon. by Bob Gerardi. *Sybil's*: Mon.-Sat, except Thurs, 7-midnight, dining & dancing until 4 a.m. *Hurlingham's*: Pianist Ruth Andrews Fri.-Tues. 6-11, Bob Gerardi plays Wed. & Thurs. AE, CB, DC, MC, V.

PIERRE—Fifth Ave. at 61st St., 838-8000. *The Cafe*: The Bucky Pizzarelli Trio with Tony Monte on piano and Ron Naspo on bass, Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

PLAZA—Fifth Ave. at 59th St., 759-3000. *Edwardian Room*: Dance music by the Roger Stanley Trio, Tues.-Sun., 6-12:30 a.m. AE, CB, DC, MC, V.

SHERATON CENTRE—52nd St. & Seventh Ave., 581-1000. *Caffe Fontana*: Continental restaurant. Piano bar entertainment, 5-1 a.m. nightly. *Rainier's*: Exquisite restaurant with pianist Eddie Heywood entertaining Mon.-Sat. *La Ronde*: Cabaret-show lounge, thru 2/20, Charles St. Paul Show, Mon.-Sat. at 10:30 & 12:30, and live dance music 9:30-2 a.m. AE, CB, DC, MC, V.

SHERRY-NETHERLAND—781 Fifth Ave., 355-2800. *Le Petit Restaurant*: Bob Dawson plays Mon.-Tues., 7:30-1 a.m. Jim Newman plays, Wed.-Thurs. Ed Goldman plays Fri.-Sat. 7:30-1 a.m. AE, DC, MC.

ST. REGIS SHERATON—Fifth Ave. & 55th St., 753-4500. *King Cole Room*: Thru 2/13, "Can't Help Singing... a salute to... Jerome Kern" featuring Cris Groenendaal, Judy Kaye, Armelia McQueen and Ken Page. Mon.-Thurs. at 9:30, Fri. & Sat. at 9:30 & 11:30. *Astor's*: Thru 2/27, Dee Dee Kelly and The New York Express, Mon.-Thurs., 9-1 a.m., Fri. & Sat., from 10-2 a.m. AE, CB, DC, MC, V.

UN PLAZA—44th St. & First Ave., 355-3400. *Am-bassador Lounge*: A greenhouse with muted lights and Dick Hankinson at the piano, Mon.-Fri., 5:30-12:15 a.m. Sat. from 5:30, composer/pianist Baldwin Bergersen. Sun. 6-midnight, pianist Earl Rose. Brunch, 12-3, Dick Hankinson plays. AE, CB, DC, MC, V.

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. *Peacock Alley*: Pianist Jimmy Lyon plays Tues.-Sat. 6-10 p.m. Lynn Richards entertains from 10-2 a.m. *Hideaway*: Pianist/singer Rene Martel returns Tues.-Sat., 9-1 a.m. AE, CB, DC, MC, V.

Background Music

APPLAUSE—40th St. & Lexington Ave., 687-7267. Restaurant club, with singer-pianist Ann Lebeaux holding forth Wed.-Sat. from 7:30. Sue Maskaleris sings & plays Mon.-Tues. from 7:30. AE, DC, MC, V.

CHRISTY'S SKYLITE GARDENS—64 W. 11th St., 673-5720. Romantic skylights, and musical entertainment Mon.-Thurs. 8:30-12:30 a.m.; Fri. & Sat. 9-1 a.m. AE, DC, MC, V.

JACQUES—210 E. 58th St., 753-5513. Elegant, romantic Hungarian restaurant with Paul Corcsi's Hungarian Gypsy Orchestra alternating with singer/pianist Stephen Donet nightly, 7 to 1 a.m. AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St., 661-5757. French restaurant with pianist John Bayless, music from 7:30 to midnight, Mon.-Sat. Closed Sun. AE, CB, DC, MC, V.

MITCHELL PLACE—at the Beekman Tower Hotel, E. 49th St., at First Ave., 355-7300. Musical entertainment, Tues.-Sat. from 5:30-2 a.m. AE, CB, DC.

NIRVANA—30 Central Park So., 752-0270. Indian restaurant with sitarist Dr. Shyam Yodh playing nightly from 6:30-10:30. AE, CB, DC, MC, V.

Piano Rooms

BACKSTAGE—318 W. 45th St., 581-8447. Pianist Paul Roth, 10 until closing. AE, DC, MC, V.

BROADWAY JOE—315 W. 46th St., 246-6513. Mon.-Tues. from 10 pianist Charles Cochiane. Wed.-Sun., 10:30-2 a.m. Jimmy Lyon plays Sun. from 9, The Ruby Brass Trio. AE, CB, DC, MC, V.

CARNEGIE TAVERN—165 W. 56th St., 757-9522. Jazz pianist Ellis Larkins plays Mon.-Sat., 8-midnight. AE, DC, MC, V.

COVENT GARDEN—133 W. 13th St., 675-0020. Continental restaurant with pianist Bryce Campbell.

DAVID K'S—1115 Third Ave., at 65th St., 371-9090. *Aquarium Lounge*: singer-pianist Johnny Earl and baritone Carlos W. Anderson perform Tues.-Thurs. 6:30-midnight, Fri.-Sat. 7-1 a.m. AE, DC.

DUPLEX—55 Grove St., 259-5438. Cabaret/piano bar. 2/1, 8 David St. James. 2/2, Borneman & Greenhouse. 2/3, Celeste. 2/4, Jeffrey Essmann. 2/5, Bruce Hopkins & Co. 2/6, Semina de Laurentis. 2/7, Judith Hurst. No credit cards.

HANRATTY'S—1754 Second Ave., 289-3200. 2/1, 7, 8, Hal Schaefer. 2/2-6, 9-13, Dick Wellstood. AE.

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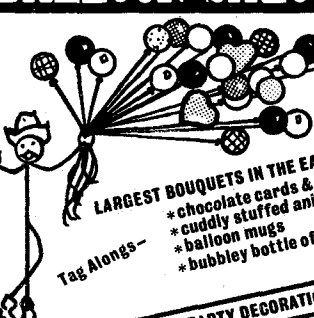
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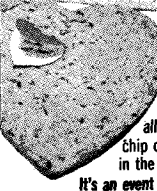
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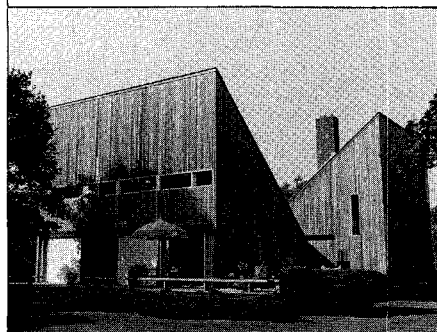
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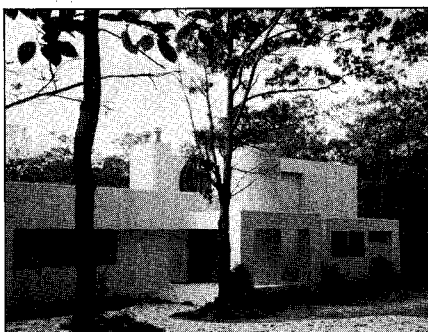
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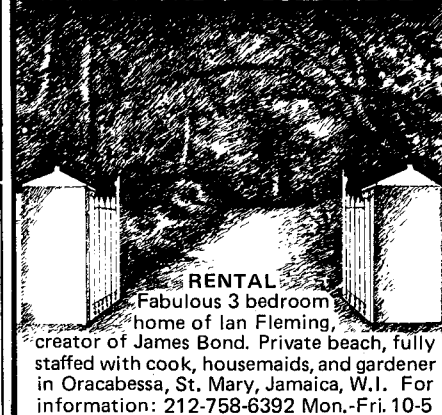
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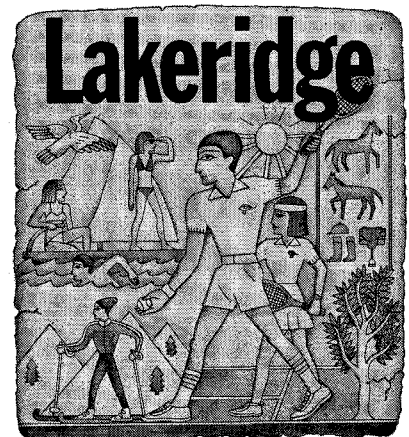
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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 438

BY MARY ANN MADDEN

Before turning her hand to creweling, her first love, Madras Flinck was a deliveryperson for a shortgoods shop, a member of the Tiny Acrobats Club, and a practicing agnostic. In this, her second novel (her first, *Easy for You to Say*, won critical acclaim in her native Tasmania), Ms. Flinck attempts the almost impossible: to tell the story of a man and woman and their struggle to find happiness and security on the Upper West Side.

Above, straight from the jacket. Competitors are invited to compose biographical data for an imaginary writer of fiction or fact. (Not more than 80 words, please.)

Results of Competition 435, in which you were asked for a motto suitable to adorn the desk, lawn, or what-have-you of a famous person.

Report: Yes, well. Two pitfalls here: the use of all-too-familiar (i.e., currently-in-the-news) names and the overuse of all-too-familiar epigrams. For example: I SHRINK THEREFORE I AM—Sigmund Freud. I DRINK THEREFORE I AM—Dean Martin. I BLINK THEREFORE I AM—Abe Burrows. EAT, DRINK, AND BE MARRIED, OR, I NEVER MET A MAN, ETC.—Zsa Zsa Gabor. From another competition, for inventive repunctuation: THERE'S NO BUSINESSLIKE SHOW BUSINESS—Alexander Cohen. Also: THE PUCK STOPS HERE—Gordy Howe. THE BUCK STOPS HERE—Bambi, David Stockman. THE TRUCK STOPS HERE—Mel's diner. Nobody thought to try: THE MUCK STOPS HERE—Harry Truman of Mount Saint Helens. I wonder why.

First Prizes of two-year subscriptions to "New York" to:

Alexander Haig's doormat—THIS IS SEEN AS A WELCOME-AREA SITUATION.

*Jack Ryan, N.Y.C.
sp. mention: J. M. Glick, Kinnelon, N.J.*

Gerald Ford's sampler—TO ERR IS HUMAN, TO PARDON DIVINE.

Robert Nagler, N.Y.C.

Richard Allen's desk—TIME IS MONEY.

*Norman Raik, Santa Monica, Calif.
also prize to: Sal Rosa, N.Y.C.*

Runner-up Prizes of one-year subscriptions to "New York" to:

Caesar Augustus' throne in the Colos-

seum—LET'S WIN ONE FOR AGRIPPA.
Casper Morgan, Springfield, Va.

Miss America's tea cozy—TO THY OWN SELF BE TRUE.

Don Sommers, Totowa, N.J.

Milton Berle's study—WHAT YOU SAY IN THIS ROOM STAYS IN THIS ROOM.

Gary Cummins, Newport, R.I.

And Honorable Mention to:

John Simon's desk—IF YOU CAN'T SAY SOMETHING NICE, DON'T SAY ANYTHING AT ALL.
D. Mamet, Cabot, Vt.

The royal chef's kitchen—WEDNESDAY IS THE PRINCE'S SPAGHETTI DAY.

Inez Levy, Fresh Meadows, N.Y.

Solzhenitsyn's garage sale—UPTOWN IT'S ALEKSANDR'S.

T. David Ellner, Richland, Wash.

Ayatollah Khomeini's office—DO NOT READ THIS SIGN.

Ron Herr, Allison Park, Pa.

Humbert Humbert's den—HERE'S LOOKING AT YOU, KID.

Chip Chapin, N.Y.C.

The desk of Denton Cooley—BLESSED ARE THE PACEMAKERS.

Ben Gottlieb, McLean, Va.

Isaac Stern's study—SEMPER FIDDLES.

Catherine M. Ricardo, Tappan, N.Y.

Victor Korchnoi's porchnoi—KINGS GO FOURTH.

Anthony Gray, Closter, N.J.

Simeon Stylites' plaque—COME UP AND SEE ME SOMETIME.

Herbert Barry, Boulder, Colo.

Wellington Mara's office—I NEVER PROMISED YOU A NOSE GUARD.

Scott Martinson, Wheaton, Md.

... OR YOU CAN CALL ME IZZY, OR YOU CAN CALL ME ISH, OR YOU CAN CALL ME MATE ...

Teresa Gerbers, Schenectady, N.Y.

Jimmy the Greek's sweater—THE WIZARD OF ODDS.

Debra Morgan, Springfield, Va.

Alistair Cooke's study—COMMERCIAL TV SUCKS.

Shirley Boardman, Wayne, N.J.

Sister Mary Ignatius's classroom—SPEAK SOFTLY AND CARRY A BIG STICK.

Edward Kelleher, N.Y.C.

Jason's tunic—FRANKLY, MEDEA, I DON'T GIVE A DAMN.

James Bell, Alexandria, Va.

Ellie Smeal's prayer book—FROM MY LIPS TO HER EAR.

Patsy Speakman-Felnet, Wintersville, Ohio

Ronald Reagan's bumper sticker—I BRAKE, YOU BRAKE, WE ALL BRAKE FOR TAX BREAKS.

F. Huemer, N.Y.C.

Dave Winfield's locker—YOU CAN CATCH MORE FLIES WITH MONEY ...

Claire Bazinet, Flushing, N.Y.

Generalissimo Franco's mausoleum—AND I AM TELLING YOU I'M NOT GOING.

Norton Bramesco, N.Y.C.

George Steinbrenner's bar—WINNING MEANS NEVER HAVING TO SAY YOU'RE SORRY.

Stewart Angell, Greenville, R.I.

Martin Luther's chapel—LOVE ME, LOVE MY DOGMA.

Natalie Windsor, Rochester, N.Y.

Ron Galella's office—ONE PICTURE IS WORTH A THOUSAND.

*Robert Sutliff, Bronx
sp. mention: Karen Shulman, Amherst, Mass.*

Over the gates of Troy—BEWARE OF GIFTS BEARING GREEKS.

Tony Angell, Greenville, R.I.

A front lawn in San Clemente—THE NIXONS: WE ARE NOT THE CROOKS.

*Michael Napolitano, Deer Park, N.Y.
sp. mention: M. Graber, Bellmore, N.Y.*

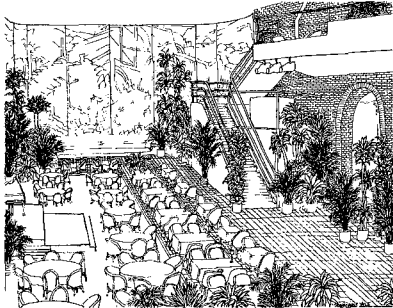
Eugene T. Maleska's desk—ACROSS:

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2. WORD WITH POTATO OR TOOTH.
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Jack LaLanne's door—THE BUXOM STOP
HERE.

Anne Bernstein, N.Y.C.

Popeye's forearm—I THINK, THEREFORE I
YAM WHAT I YAM.

Jack Levine, Tallahassee, Fla.

Bo Derek's study—THE LESS SAID, THE BET-
TER.

Nikki Rosa, N.Y.C.

sp. mention: Marjie Thier, Englewood, N.J.

Harold Pinter's manor—THE PAUSE THAT
REFRESHES.

Anthony Jay, Waterville, Maine

Bulletin board, the White House—TO ERR IS
HUMAN, TO FORGIVE IS NOT COMPANY POL-
ICY.

Dolores A. Atallo, Weehawken, N.J.

Chang and Eng's nursery—BE PREPARED.

Viktor Blume, Sayville, N.Y.

The office of H. J. Heinz—YES I CAN.

Norma Agnew, Hollywood, Calif.

Little Bo Peep's bower—SPEAK SOFTLY AND
CARRY A BIG STICK.

Mark Yacovane, Encino, Calif.

Hervé Villechaise's front porte—TALL HOPE
ABANDON YE WHO ENTER HERE.

Marc Doyle, Burke, Va.

Torquemada's chambers—THESE ARE THE
TIMES TO TRY MEN'S SOULS.

Douglas Scruggs, Woodmere, N.Y.

Suleiman the Magnificent's T-shirt—ISTAN-
BUL, NOT CONSTANTINOPLE.

Joel Crystal, Scarsdale, N.Y.

Ronald Reagan's campaign button—I'D
RATHER BE RIGHT, THEN PRESIDENT.

Alex Vaughn, Old Lyme, Conn.

Thomas Hoving's office—BRAQUE IS BEAU-
TIFUL.

Leslie Kwartin, N.Y.C.

Craig Claiborne's dining room: VENI VIDI
VICHYSOISE.

Carla Heyward, Cambria Heights, N.Y.

Caspar Weinberger's pillow—THERE'S A SAC
AIRBORNE EVERY MINUTE.

Carol Hodges, Mitchellville, Md.

Governor Kean's desk—SEMPER PARAMUS.

Edmund Conti, Summit, N.J.

Competition editor's door—ENTER—ONLY
ONCE.

Lois K. Miller, N.Y.C.

Competition Rules: One entry only should be sent to
Competition Number 438, New York Magazine, 755
Second Avenue, New York, N.Y. 10017. It must be
received by February 12. Editor's decisions are final,
and all entries become the property of New York.
First-prize winners will receive two-year subscriptions
to New York, and runners-up will receive one-year
subscriptions. Results and winners' names will appear
in the March 15 issue. Out-of-town postmarks get
three days' grace. Postcards please, if possible.

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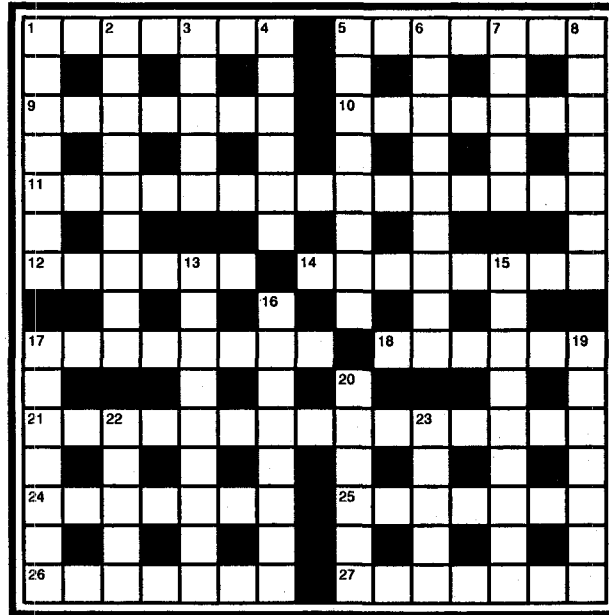
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'SUNDAY TIMES' OF LONDON CROSSWORD

Across

- 1 Fancy putting the joint in dry sandwich! (7)
- 5 Maybe it's cars and vessels he looks after. (7)
- 9 Carrying more weight in big row? (7)
- 10 Characteristic of pigs to have no price set. (7)
- 11 Say something scornful, with particular disdain. (7, 8)
- 12 You look almost down-at-heel to see who's wearing it! (6)
- 14 What's left and brought forth is difficult to handle. (8)
- 17 Indicating how to make Don get in? (8)
- 18 About to shut up and show real regret. (6)
- 21 Open to study physics with an easy mind. (5, 10)
- 24 Contempt is said to be unusual during uproar. (7)
- 25 In France it gets a new start in America. (7)
- 26 Tell extravagant lies in a love story. (7)
- 27 Quivers with excitement to see the endless streams. (7)



Down

- 1 Welsh runner ate up the stuff! (7)
- 2 Candid umpire's decision quite clearly audible. (9)
- 3 Filth strikes a ghastly note. (5)
- 4 Hurry below rising height to catch the bird. (6)
- 5 Pleasure's about at an end in seconds. (8)
- 6 Where people hold hands. (4-5)
- 7 Do include one when I'm around with a peculiar expression. (5)
- 8 Opening created by tearing into heavyweight in New Jersey! (7)
- 13 To cause amusement, join the volunteer force in the end. (9)
- 15 Absolutely everybody goes for the individual with the greatest possible expression. (3, 3, 3)
- 16 Declare girl to be overweight? (8)
- 17 Judge appointed for the game that settles it? (7)
- 19 Locks, but first they're simply supports. (7)
- 20 Man with woman with guards perhaps. (6)
- 22 Course of salts? (5)
- 23 More unedifying as a layabout. (5)

'NEW YORKESE': CUE CROSSWORD / By Maura B. Jacobson

Across

- 1 Released conditionally
- 8 Radio abbrs.
- 11 Word on a towel
- 14 Windsor's neighbor
- 18 "Show of Shows" star
- 19 Use a gavel
- 20 Goalie's feat
- 21 Small flute
- 22 Request to a doorman
- 24 What Wyken, Blynken, and Nod sailed into
- 26 Judge
- 27 "— curtain has descended..."
- 29 Gathers leftovers
- 30 It's hoid in da land
- 35 Take the title
- 38 Sandy stuff
- 39 Document repository
- 40 Sufficient, once
- 42 Othello's follower
- 46 Do penance
- 47 Hard — rock
- 50 Heron's relative
- 52 Singer Clapton
- 54 Unit of work
- 55 Panache
- 56 The Brooklyn Dodgers
- 59 Hero of boys' books
- 61 Love, Italian style
- 62 Shadow
- 64 Soviet negatives
- 66 Stadia
- 67 "Fourscore and seven years ago —"
- 73 Like the night sky
- 74 Turn of phrase
- 75 Spiritual guide
- 76 Mentions for merit
- 77 Pablo's goodbye
- 79 Reply to "What's snoo?"
- 84 Not windward
- 85 Joey, for one
- 88 Theater's Best
- 89 Mustard-label place
- 90 Rhode Island —
- 91 Unspoken
- 93 Filched
- 97 Noggin
- 98 Ann of "Maise" fame,

- 100 Alt.
- 102 Lineup
- 103 Villain's cry
- 109 Mountain lion
- 110 Popeye, e.g.
- 111 Ballerina Kaye
- 114 Words to a salesclerk
- 117 Where Montauk Pernt is
- 121 Kett or James
- 122 Rara —
- 123 Officeholders
- 124 "GWTW" locale
- 125 Colleen
- 126 Guitarist Paul
- 127 Summer quencher

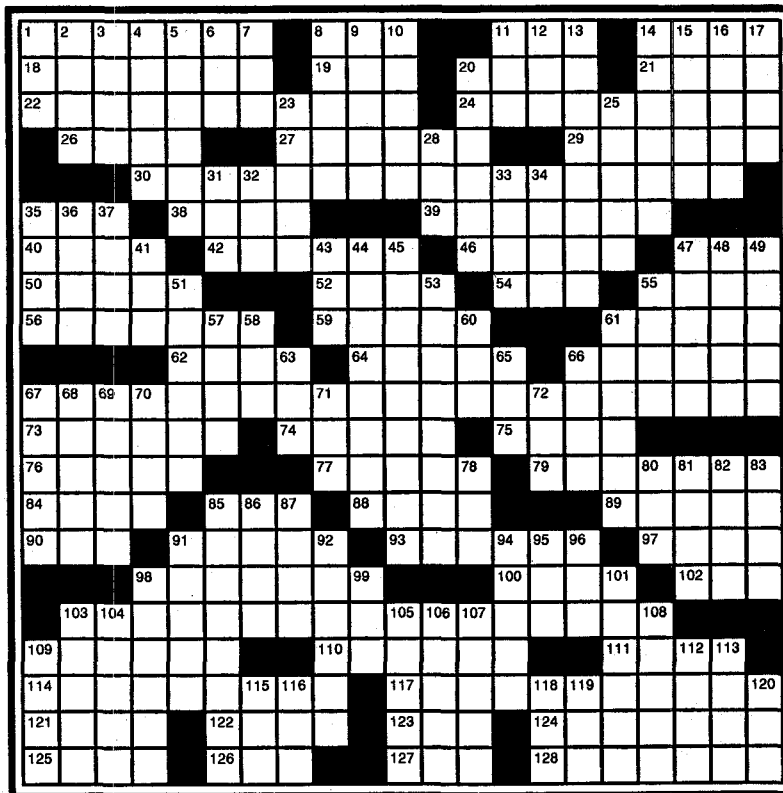
- 128 French director Alain

Down

- 1 Flick
- 2 "Diary of — Housewife"
- 3 Cast assignment
- 4 Made eyes at
- 5 Theses
- 6 Chemical ending
- 7 Venus, to Virgil
- 8 Swiss wherewithal
- 9 Boxer Rosenbloom
- 10 Richard's V.P.
- 11 Owns
- 12 "— Got

- Sixpence"
- 13 Word for a mariner
- 14 Burnt-out
- 15 Of ocean phases
- 16 "A Majority —"
- 17 Modernists
- 20 O'Connor of the Supreme Court
- 23 Knave of hearts' theft
- 25 Martini morsel
- 28 Shadow — doubt
- 31 Sade's radio partner
- 32 Guidonian note
- 33 Entr—
- 34 Air-force missile
- 35 Gardener's bane

- 36 "Picnic" playwright
- 37 Median
- 41 Spider's pride
- 43 Sunday talk: abbr.
- 44 Burr portrayal
- 45 They catch the woin
- 47 In company with Conductor Caldwell
- 49 "— of robins..."
- 51 Private instructors
- 53 Fulton's steamboat
- 55 "Down under" bird
- 57 Actress Christians
- 58 Partner of 18-Across
- 60 Auditory prefix
- 61 Encircling
- 63 Aloha gift
- 65 Droop
- 66 Bouffant coif
- 67 Creator of Dorian
- 68 Serviceable
- 69 Seeded, in tennis
- 70 On the house
- 71 Nutritional guide: abbr.
- 72 Blank cartridge
- 78 Portuguese saint
- 80 Pourboire
- 81 A bit open
- 82 Hernando De —
- 83 Was cognizant
- 85 Fatherly
- 86 German cries of woe
- 87 Just as — (voluntarily)
- 91 That is —
- 92 Funds of a sort
- 94 Hear of
- 95 Filmom's Taina
- 96 Teachers' gp.
- 98 After rhos
- 99 Blue Eagle letters
- 101 Some plastics
- 103 Terra —
- 104 Plays the bouncer
- 105 Skala of the screen
- 106 Veldt elk
- 107 Plumb for water
- 108 Gypo or Lloyd
- 109 French firmament
- 112 Frog genus
- 113 Opposed
- 115 An Arden
- 116 Greek letters
- 118 Boatsman Wood
- 119 Shoshonean Indian
- 120 Opposite of 64-Across



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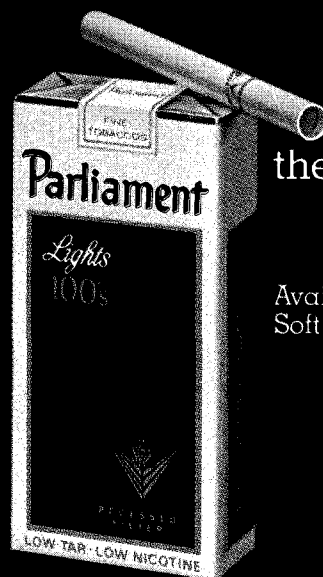
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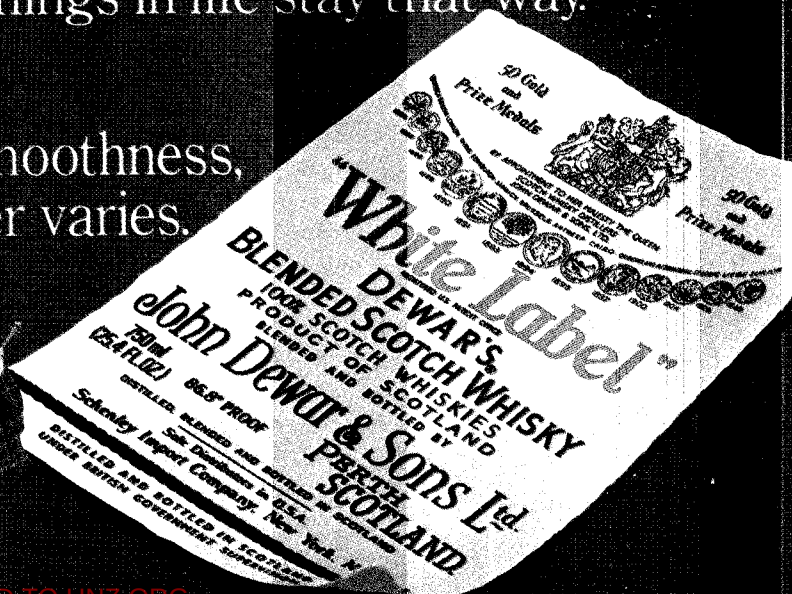
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